musical
COURIER

MAY 15, 1952 25 CENTS

RALPH THOMAS
Voice Teacher of Hollywood

Music Makers in May

EUGENE ORMANDY receives the honorary degree of Mus.D. from the University of Michigan, during his appearance as conductor of the Philadelphia Orchestra at the May Festival Ann Arbor, for the sixteenth year. L. to r., Charles A. Sink, president of the University Musical Society; Mr. Ormandy; Harlan Hatcher, president of the University; and Karl Litzenberg, professor of English, who read the degree citation.

IGOR GORIN, baritone, and H. ARTHUR BROWN, conductor of the Tulsa Philharmonic Orchestra, after a banquet launching the orchestra's annual fund drive. Mr. Gorin sang at this function and auctioned off numbers to the highest bidders. The ensemble closed the season "in the black," besides paying off a deficit of $10,000 from former years.

SONIA SHARNOVA, Chicago teacher, center, with Philomena Santoni, lyric coloratura, L., winner of Young Artists' Contest of the Chicago Artists' Association; and Edith Lang, soprano, awarded a recital in American Musicians' contest.

HONOR METROPOLITAN SINGER . . . Mildred Miller, one of the Metropolitan Opera's new singers, renews old associations at the Cleveland Institute of Music at a tea in her honor on April 18. L. to r., Ward Lewis, dean of faculty, head of sight-singing, ear-training and intermediate theory; Mrs. Albert Ingalls, one of the founders of the institute and a member of the board of trustees; Miss Miller; Mrs. George P. Bickford, president of the board of trustees.

MARY CURTIS, dramatic soprano, back in the U. S., chats with Thomas Hammond, theatrical producer. Miss Curtis' engagement with the Royal Opera in Cairo was cut short by the anti-British riots there. She later left to sing at the Florentine May Festival.

SAILING . . . Dr. and Mrs. Max Bakst, of Baltimore, leave Boston for a voyage to the British West Indies. Elsa Bakst, singer and voice teacher, will continue to British Guiana with Capt. and Mrs. Robert A. Clarke of Montreal. Her husband will accompany her as far as Trinidad.

(Below)

DISCUSS CURRENT MUSIC . . . Roger Boardman, pianist, and his wife, Maria Munster, soprano, discuss with Dr. Merle Montgomery, club president, left, contemporary music they performed May 4 for the Eastman School of Music Alumni Association. The pianist and soprano left May 6 for a concert tour in Austria and Germany under auspices of the Dept. of State. Contemporary music will be a basic part of their programs.

musical COURIER

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Television Expansion

THERE have been several developments in television in this country recently that augur expanded opportunities for a high class type of program, and for much greater quantitative production in this field. After a period during which there was some governmental hesitancy in yielding up channels that might be needed later, the TV spectrum has been expanded by the utilization of what are known as "ultra-high frequencies," which are higher than the most-used "very high frequencies."

The Federal Communications Commission not long ago lifted the "freeze" on channels for TV and allocated 242 of these to educational broadcasts. However, it will be necessary for these groups to raise funds for their new facilities within a time limit set by the Commission.

Paul A. Walker, chairman of the FCC, speaking at the annual Institute for Educational Broadcasting, held at Ohio State University, in Columbus, warned that at the expiration of a year after the effective date of the report, anyone will be able to request the Commission to change an educational assignment to a commercial one. This means that the lovers of music and art should get busy at once in movements to raise capital for such projects, before the chance is lost.

It is estimated that UHF stations could be built for about $200,000 and operated at a general budget of $100,000 annually. The difficulty will come when colleges or universities attempt to raise sums for their high-minded programs, or encounter problems of operation.

The FCC periodically renews the licenses for TV stations, and according to a recent declaration by the chairman of this body, telecasters will have to prove that they have made a certain contribution to the educational and cultural welfare of listeners during the last year, if they are to be successful in such applications.

At long last, an advisory committee has come into being, to which complaints from listeners may be referred, and which will then make recommendations to the FCC in the particular case involved. Thus, opportunities are opened for a greater competition and less monopoly in telecasts.

While no one expects a millenium to occur within a few months, in a field so new and so plagued by high costs and commercial considerations, it is possible that music—until now very much of a humble handmaid (some might say, a poor relation) in the television studios—may in time come to be less of a Cinderella. At least, there is always an opportunity to hope that it will be so—and then to do something about it.

• • •

Centenary of a Poet

The centenary of the birth of the American poet Edwin Markham, best known for his The Man with the Hoe, fell on April 23. His native State of Oregon paid tribute to him with several celebrations. One of these took place in Oregon City, his birthplace, on Sunday, April 20, when a plaque was presented to the city by Dr. William Wallace Youngson. A feature was the playing of the poet's own reading of this poem, recorded some time before his death in 1940, and taken from the collection of rare disks belonging to Hilmar B. Grondahl, music critic of The Oregonian. Dr. Youngson, who is a member of the Markham Centennial Committee, prepared the program; others engaged with him in these arrangements were Mrs. Blanche de Goode Lofton, Portland author and poet, and Walter W. R. May. The ceremony was attended by State officials and others, the speakers including Dr. Morgan S. Odell, president of Lewis and Clark College.

Music, of course, formed a part of these celebrations, for the poet's works have been widely set by various musicians. Among these is Harriet Ware, American composer, whose Markham scores include The Artisan, for solo voice and orchestra, first performed at Chautauqua, N. Y., some years ago with Walter Damrosch conducting the New York Symphony Orchestra, and later presented by the Los Angeles Philharmonic. This song particularly pleased the poet, who wrote to the composer that "It has might and meaning: it has flight and fire."

Markham was so pleased with it that he wrote a poem especially for Miss Ware, Undine, which she set for solo voices, chorus and orchestra, providing a half hour's voice and symphonic sequence. This was premiered by the Philadelphia Orchestra. The Library of Congress later requested the original manuscript for its archives, a tribute to both the poet and the composer.

These anniversary occasions serve to recall that America has been particularly blessed with poets whose works have sounded a popular note, and were inspirational to the people. These are often enshrined in musical works that help in perpetuating their message, and in some cases they have also inspired composers of other lands.

ON THE COVER

Ralph Thomas, well-known singing teacher of Hollywood, has maintained vocal studios in Los Angeles and Hollywood for 23 years. The penthouse headquarters of his studios are among the most attractive on the Pacific Coast. Hundreds of singers have been trained by Mr. Thomas for stage, screen, radio and opera. He is the teacher of Deanna Durbin, Lois Butler, Jeanne MacLaren, Carol Deis, Rodolfo Vitale, and many others. Mr. Thomas has presented more than 250 pupils' recitals and many programs for clubs. His writings include the Ralph Thomas Vocal Method and Textbook.

The professional background of Mr. Thomas is a varied and extensive one; he studied for some years in Europe and sang there in both concert and opera, including appearances in Paris and Milan. In America he has toured in concert in almost every State of the Union. For several years he owned and operated the Ralph Thomas Opera Company.

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Seventy-third Year
May 15, 1952

(The MUSICAL COURIER is now available in microfilm)

FACING THE MUSIC

By Harold C. Schonberg

STILL on a musical Americana splurge, I have been browsing happily through *The Cowells in America*, edited by M. Willson Disher (Oxford, 1934). Mr. and Mrs. Sam Cowell were an English couple who visited America in 1860-61. He was a singer: "the king of comic song." She was an actress who had married Sam in 1842. She had quite a lot to put up with Sam, who did not mind a nip from the bottle now and then, mostly now. But he appears to have been a sweet little man, very popular with his colleagues and the public. Mrs. Cowell—she had been born Emilie Marguerite Ebsworth—loved him dearly, and was at his side (as were their two children) when he went to America to make a concert tour. That tour ended disastrously, financially speaking. The couple walked right into a fomenting United States that shortly after engaged in a Civil War. Mrs. Cowell kept a diary, in which she set forth all of her impressions of America and the strange things she came across. That diary makes fascinating reading.

As Mr. Disher points out, Mrs. Cowell was an observant woman who carefully studied people and places from New York to St. Louis, Quebec to New Orleans. Like Louis Moreau Gottschalk, Mrs. Cowell had the ability to set forth her observations in almost a newsreel sort of manner. And, as I wrote last Feb. 15 in relation to Gottschalk's *Notes of a Pianist*, books like his and Mrs. Cowell's are wonderful pictures of American folkways that are largely ignored by literary and historical, as well as musical, researchers.

Mrs. Cowell begins her diary on Jan. 25, 1860, with a comment that Britishers have eternally been echoing: "How strange that people so enlightened as the Americans should continue the pernicious system of overheating their houses, with the sulphurous fumes arising from the furnaces and hot airpipes. . . . I cannot help thinking that to this cause is attributable the extraordinary number of deaths from consumption, and other diseases of the 'lungs and larynx' which fill the columns of the newspapers, and make the churchyard populous."

THEY went from New York to Boston and Worcester. Mrs. Cowell was unfavorably impressed by the condition of the roads; but most of all she disliked the American habit of indiscriminate spitting. (Gottschalk, Mrs. Trollope, Dickens—nearly all commentators on American *mores* at the time—were appalled at the nonchalance with which even distinguished Americans would empty their mouths anywhere, any time.) Mrs. Cowell mentions this pernicious trait time and again. On a railroad car to New London she was made ill by sailors whose "spitting was directed to all parts of the car." And, returning to New York, she again harped on the condition of the streets: "No city in civilized countries can beat New York at this time for filthy streets. They are simply disgusting." But that was nothing compared to Pittsburgh, where she had to sit huddled in her hotel room "afraid to open the windows, for a shower of *smuts* immediately enters and mantles everything."

In the meantime she was having trouble with Sam, who had resolved to lay off the bottle after a particularly bad case of DT's. The result was that, during a performance, he became so ill that he could scarcely get through the first song. She had to lay in an immediate supply of brandy to keep him going.

American table manners also bothered Mrs. Cowell. "The children put their filthy little hands into their plates, the grown-up people used their knives to cut their food, convey it to their mouths, to take salt from the salt-cellar, to cut the butter, to help themselves to vegetables with—in fact the knife was supreme, the fork a superfluity." She observed American ladies. "It is a terrible habit American ladies (in hotels) have, of sitting for hours with their hands folded before them, doing nothing."

THE Cowells were in permanent monetary straits, and Mrs. Cowell was constantly pawning the family watch and other possessions, redeeming them when a good concert came along or when she could borrow money. She took all this with considerable fortitude, never once really complaining. She herself had been brought up a trouper, and things like temporary financial embarrassments she took in stride. But though she does not complain, we suffer with her. Some of the two-sentence pictures she paints are really poignant. In Mobile, for example, "At ten minutes to 8 this evening (Concert to commence at 8) there were not forty persons in the room. Sam and I stood on the balcony, looking up and down the street, with feelings of despair." That was only too often their lot as touring artists in America.

She was struck with the difference between Northerners and Southerners. "The Yankees have a peculiar, hard shrewdness in their looks. Their high cheek bones are hollowed and their lips compressed. Their small and twinkling eyes are ever watching yours, and they always seem thinking 'What can I make out of you?' But the Southerner shews the effect of the climate he lives under, still more. His blood boils in his veins, and whatever he does it is with a surprising energy. He seems always pricking up his ears to find out offense, but in his friendship he would brave death without a moment's regret. He is 'ready to like,' and full of generous enthusiasm, but so brutal in his habits (and language, sometimes) that he is a dangerous companion. Gambling is the chief passion he indulges in, but that is a mania. . . ."

The Cowells in the 1850's.

Sam ran across Abe Lincoln in Chicago, where he (Lincoln) was attending a reception. "Sam met him at the Barber's, and told me about his plain, weather-beaten appearance. He desired the Barber not to shave his whiskers but 'give them a chance to grow.'"

There is painted a very pretty picture of New York on a cold winter Sunday. "Thermometer 2 degrees below zero. About 3,000 or 4,000 persons skating in the Central Park, and nearly 7,000 persons there. Broadway very gay with sleighs whose musical bells sounded pleasantly in the frosty air. Of course the sleighs were of various pretensions—from the cosy family sleigh which is built to hold 7 or 8 and is luxuriously fitted up with soft cushions, and multitudinous buffalo robes, besides being drawn by four horses, whose accoutrements tinkle merrily as the spirited horses dash by like a flash of lightning. . . ." They were in New York when Fort Sumter was attacked and the Civil War started. Mrs. Cowell took it very hard. Page after page of her diary describes the horror she felt; but one feels also a morbid fascination in her horror as she carefully writes down complete newspaper reports, rumors, battle plans.

ONE of the unforgettable sections of the diary describes the departure of New York's crack Seventh Regiment for Washington. Mrs. Cowell brings alive its march down Broadway, the sea of people, the parting at the depot. "My dear Sam shouted himself hoarse, is scarcely to be able to sing at the Brooklyn Concert tonight. As to be expected, the Concert was a total failure. $33." Two days later she saw a group of recruits on the way to the army, "handling their guns awkwardly, and as yet ignorant of the method of forming, keeping step, etc. Most of them were very young (indeed, I have been told that some were not much over the age of 14) and they all looked very serious. . . . They spoke to each other, jostled, and spit, as accustomed, hitherto, to do, but the rigid drilling now observed will soon teach them better." Mrs. Cowell's own dwelling "is a small example of the anarchy now reigning in the U.S. It is divided into parties, all and each of whom bitterly denounce their adversaries."

Mr. Disher's edition of the Cowell diary runs to 409 pages. The section dealing with the Civil War is over a hundred. It is really something unusual, this impact of the war upon a foreigner, seen through a foreigner's eyes. I wish that I had the space to go into it in detail. The entire book, indeed, needs a far more exhaustive survey than can be suggested here. Some day I am going to return to it.

Vivaldi Opera Has U.S. Bow in Concert Form

TWO unusual operas were revived by the Town Hall Music Committee, presenting the Little Orchestra Society, with Thomas Scherman conducting, soloists and vocal ensemble assisting, in Town Hall on April 21 and 30.

The first of the productions in concert form was of Vivaldi's Juditha Triumphans, in an edition by the composer Vito Frazzi of Florence. The work dates from 1716, and the performance offered a somewhat shortened version of the sacred opera. The story of the heroine who slew the warrior Holofernes is illustrated in naive but highly effective musical terms, including some delightful instrumental passages descriptive of nature and other sounds. Sung in Latin, the score included beautiful, if formal arias and recitatives typical of their period. The melodic and structural genius of the composer shines through the somewhat modernized scoring, with its accompaniment of strings, trumpets, oboes, kettledrum, occasional mandolin and viola d'amore.

This is but one of the more than 40 works in the sacred operatic field composed by the surprisingly versatile priest-musician of Venice, who lived between c. 1680 and 1741. He was the author also of an incredible quota of secular operas, but is best known for his nearly 70 string concerti grossi, of which J. S. Bach arranged 20 for keyboard and another for four harpsichords and strings.

The work, as given here, opens with a chorus of virgins of Bethulia who pray to the Lord for the success of Judith's venture—to persuade the victorious Holofernes to spare her people. Ozias, the High Priest, intones an aria, O sidera, o stella, in which he calls upon the moon and the stars to bear witness to her triumph and the enemy's consternation.

The second scene is laid in the enemy camp, outside the tent of the chieftain. A male chorus, Arma, cades, represents the Roman soldiers vigorously extolling the glory of war. Holofernes reminds his followers that a warrior in order to vanquish must know no trembling or fear. His servant Vagans announces the arrival of a fair woman from the enemy nation who wants an interview; this air is in buffo vein, as he pictures the charms of the visitor. The male chorus exclaims at her beauty and bids her approach. Holofernes inquires her mission, and she makes her entreaty for peace. Her aria, Quanto magis generosa, with viola d'amore accompaniment, is a strikingly beautiful apostrophe in which she says his glory will be heightened by generosity. Finally, she agrees to stay to supper, and implores her handmaiden Abra to accompany her and give her courage.

Vivid Instrumental Painting

The second act, in the present arrangement, includes two scenes. The first, in the tent, begins with the male chorus singing a drinking song, Plena nectare, which dwells rousingly on the aid which wine can give to love. Holofernes in a solo air, Nox obscura, extols the beauty of Judith. Indication of his tipsiness are later provided by increasingly precipitate passages on the solo cembalo. The heroine voices a passionate prayer for courage, the recitative accompanied by timpani and strings. In an aria she resolves to murder Holofernes as he lies asleep. The soldier's sword, lying at his

ANTONIO VIVALDI, from a contemporary caricature.

side, is unsheathed by her and, as the strings portray her act in an agitated tremolo, she slays him and calls to Abra to assist her. The serving woman, in an air, praises her mistress for her courage and thanks God for guiding her hand. They take their leave, and the scene ends as Vagans enters and, in a bravura solo, calls upon the furies to avenge the deed.

In this performance, the final scene in the temple at Bethulia is restricted to Abra's aria, Vultus tui vago spendori, which describes Judith's courageous act in words beginning, "In the splendor of her face, Anger laughs and Love triumphs." Ozias and the multitude acclaim her in a rousing air and chorus, Salve invicta Juditha formosa, as the opera closes with a paean underscored by brass and timpani.

Soloists who scored in their difficult assignments were Janice Moudry, rich-voiced contralto, as Juditha; Mack Harrell, as a sonorous and stylistic Holofernes; and in other roles, Sara Carter, Paul Knowles and Stanley Kimes. The reception of the audience was enthusiastic. P. T.

Pearl Fishers Revived

The evening of April 30 offered a revival of Bizet's The Pearl Fishers. This early opera, written when the composer was in his twenties, had not been heard in New York for more than 35 years. Despite some conventional and trivial phrases, the balance sheet favors the ingenious portions of the work sufficiently to justify the exhumation of this enchanting score. Bizet, an expert in projecting a foreign flavor in his music, in this opera conjures up the world of pearl-diving Indians, and his eastern atmosphere, though certainly not authentic, is captivating. The ensembles are built with dramatic mastery and the lyricism of the melodic line is beguiling.

Mr. Scherman and his orchestra gave the score a devoted reading. The soloists were headed by Martial Singher, who lent his artistry, musicianship and personality to the part of Zurga, the self-sacrificing tribal-chieftain. David Poleri, as Nadir, sang persuasively; but despite his fine natural vocal endowment, he should give more attention to production. Jean Bartl as Leile was pleasant to listen to, but her voice seemed a bit small for the assignment. As High Priest, Kenneth Smith was impressive vocally and interpretatively. The Westminster College Choir (Dr. John Finley Williamson, director) won laurels in the choral ensembles. H. W. L.

American University to Sponsor Concert Series

WASHINGTON, — American University has taken over sponsorship of the annual concert series presented here for the last several seasons by the concert bureau headed by Patrick Hayes.

Mr. Hayes, former president of the National Association of Concert Managers, has become an administrative officer of the university and will continue to supervise the concerts. The bureau, which employs three persons, will remain independent but under Mr. Hayes' direction, and will continue to handle the ticket-selling.

The university has applied to the Bureau of Internal Revenue for exemption from the 20 per cent Federal admissions tax on the series. Such exemption is expected, under the law lifting the tax from non-profit owners, symphony orchestras and educational institutions. Rising costs caused his decision to seek the tax-exempt status, according to Mr. Hayes.

Ticket prices will remain at the present scales, Mr. Hayes said. An increase would have been likely without the change, he added.

The Hayes series is the principal recital series in the Capital. Concerts of the Philadelphia and Boston orchestras, managed here by the Snow Concert Bureau, and the National Symphony Orchestra already are benefiting by the exemption. JAMES G. DEANE.

Boston Symphony Bows in Paris

The Boston Symphony Orchestra gave its first concert in Europe at the Paris Opera, under the baton of Charles Munch, on May 6, as part of the Twentieth Century Exposition of the Arts of Democratic Nations. The gala concert was attended by President and Mme. Vincent Auriol, Foreign Minister Robert Schumann, U. S. Ambassador and Mrs. James C. Dunn, and other notables. The packed house gave ovations to a program including Honegger's Second Symphony for Strings with Solo Trumpet (the composer was in the audience), Debussy's La Mer, Samuel Barber's Overture to The School for Scandal, Walter Piston's Toccata, and Ravel's Daphnis et Chloe suite, the finale of which had to be repeated. A reception was held after the concert for Munch and the players.

When Heifetz, Aged 11, Stormed Musical Berlin

HEIFETZ IN 1915, when at the age of 11, he made his Berlin debut. The dedication to Arthur Abell was written by Jascha in Russian, as that was the only language he knew at that time.

MUSICAL NOTABLES for whom Jascha Heifetz played in 1912 at the Berlin home of Arthur M. Abell, for many years the representative of the Musical Courier in the German capital. Carl Flesch, who was present, was obliged to leave before the photograph was taken. Heifetz is sitting on the floor at left, in foreground, his arm leaning on the knee of his idol, Fritz Kreisler; the other boy is Laszlo Ipolyi, a gifted pupil of Arrigo Serato. First row, seated, l. to r., Gustav Hollaender, Hugo Heermann, Willy Hess, Theodore Spiering, Kreisler, Serato, Michael Press. Second row, standing, Mr. Ipolyi; Mr. Heifetz, Jascha's father; Dr. Margulies, a friend of Wieniawski; Mrs. Abell (Arthur M. Abell's first wife); Mr. Abell; Mrs. Kreisler; Jules Thornburg, concertmaster of the Berlin Philharmonic Orchestra; Hermann Pernow, manager; and Alexander Petschnikoff. Top row, standing, Eleanor Spencer, pianist; Mr. Heinz; Paul Ertel, critic of the Lokal Anziger; Marcel von Gool; Nicoline Zedler (now Mrs. Emil Mix of New York); Mrs. Petschnikoff; Schmidt Elgers, and Elizabeth Kuyper.

By Arthur M. Abell

THE fortieth anniversary of Jascha Heifetz's Berlin debut at the age of 11—a sensational event with which I was privileged to have been intimately associated—will fall on May 24 of this year. In view of the commanding position that Heifetz occupies in the musical world, the story of how he began his public career and the unusual circumstances connected with it are of general interest.

As is well known, Berlin for two decades before the First World War was the greatest music center of the world. Arthur Nikisch, in a remark to me in October, 1914, compared the preceding twenty years of musical life there to the Golden Age of Athens under Pericles.

In order that my readers may have some idea of the formidable fortress that Jascha Heifetz at the age of eleven had to storm, let us take a brief glance at those musical activities which the renowned Nikisch so extolled. Berlin had rivaled Vienna and Leipzig as a music center ever since Joseph Joachim had become Director of the Berlin Royal High School in 1869, but it was not until after the dedication of Bechstein Hall on Sept. 2, 1892, that it outdistanced those two cities.

A Fourfold Dedication

Today, sixty years afterwards, I still thrill at the memory of that wonderful dedication. There were four dedicators, and they were Johannes Brahms, Anton Rubinstein, Joseph Joachim and Hans von Buelow. Never in all musical history was there such a dedication; it was more like a consecration. Any one of those world figures would have immortalized the hall, but to have four such musical titans participate in one dedication was a veritable stroke of genius on the part of Hermann Wolff, the famous impresario who, with the financial assistance of Karl Bechstein, built the hall. It was an event that attracted world-wide attention, and gave an immense impetus to musical life of the German capital. Brahms called it "Der Grosse Aufschwung."

Concert halls shot up like mushrooms and there was an immense crescendo in the musical activities of the city for the next eighteen years. My friend Adolf Weissmann, critic of the Berlin Tageblatt, and I kept records from 1908 until 1914. We compared notes at the end of each season and we both found that the floodtide was reached with the season of 1910-1911. There was no further increase, but the heights attained were kept at about the same level, both as to quantity and quality for the next three seasons.

Floodtide of Music

By actual count there were that season 801 performances of grand opera in Berlin's four opera houses, which functioned every night for ten months each year. And the standards were high because the singers of all four institutions were recruited from the best available talent from all parts of Europe. There were also 297 performances of operetta, given at a theater that specialized in that form of musical entertainment. Eleven of those 801 performances were premieres. New Yorkers who visited Berlin that season, accustomed as they were to the short winter season at the Metropolitan Opera, were amazed that a city of four million could maintain four such operatic stages. Of course, they had to be subsidized; the general manager of the Berlin Royal Opera, Count von Huelsen, informed me that Kaiser Wilhelm contributed annually 2,100,000 marks ($520,000) to the support of the Royal Opera. The critics attended only premieres, debuts or new stagings. Berlin was opera-hungry.

There were also 1096 concerts, of which 176 were symphonic, with seventeen different conductors, 102 were choral and 123 chamber music soirees. As to recitals, 328 were given by singers, 241 by pianists, 64 by violinists, and 15 by cellists. There were also numerous miscellaneous concerts by performers on the flute, harp, clarinet, bassoon, guitar, mandolin and double-bass, the soloist on the last-named being Koussevitzky.

The quality of the offerings that season was even more remarkable than the quantity. Among the pianists heard were Busoni, Albert, Carreño, Sauer, de Pachmann, Schnabel, Rosenthal, Godowsky, Scharwenka, Ansorge and Rudolph Ganz. The singers included Lilli Lehmann, Julia Culp, Ludwig Wüllner, Elena Gerhardt with Nikisch at the piano, Sembrich, Gadski, with Frank La Forge at the piano accompanying everything from memory, and Tilly Koenen. The 176 orchestral concerts included the regular symphony evenings of Berlin's three leading orchestras, namely the Philharmonic under Nikisch, the Royal Orchestra under Leo Blech and the Bluethner Orchestra under Carl Panzner. Among the many oratorio societies, the most important was the famed Philharmonic Chorus of 400 voices under the dynamic Siegfried Ochs.

Formidable Stronghold

A noteworthy feature of Berlin's multitudinous activities was the superior instruction in all branches of music, both

by eminent teachers in private lessons and at the most celebrated schools of music that flourished in Berlin before the First World War.

This, then, was the musical stronghold that a mere child captured, and as we shall see, he took it with flying colors. The story of how he made his Berlin debut is vividly told to a great extent by the correspondence between Leopold Auer, Jascha's great teacher, and Hermann Fernow, the manager who launched Jascha on his public career. Fernow was the successor of Hermann Wolff, who founded Konzertdirektion Hermann Wolff, for three decades the leading concert agency in Europe. Fernow was a man of great ability and experience; he was at that time a power in the musical world. He and I were friends, and in May 1926, when I saw him in Berlin for the last time, after Heifetz had become world-famous, he placed this correspondence at my disposal. It is now published for the first time, and is in part as follows:

Introducing a Prodigy

St. Petersburg, April 2, 1912

Dear Mr. Fernow:

I shall send you next month my latest pupil with the request that you arrange for his Berlin public debut. His name is Jascha Heifetz and he is only eleven years old, but I assure you that this little boy is already a great violinist. I marvel at his genius, and I expect him to become world-famous and make a great career. In all my fifty years of violin teaching I have never known such precocity (*Fruehzeitige Entwicklung*) and as you well know, I have had many great talents, especially since Mischa Elman's sensational Berlin debut in 1904. Mischa, too, was a wonder, but he was thirteen years old at that time, and two years make a vast difference.

Jascha cannot arrive in Berlin before the middle of May, and I know that that is too late for a public concert, but I hope that you can arrange for him a special private press matinee as you did for Mischa Elman eight years ago, and with the encomiums of the critics you will have material with which to build up Jascha's reputation and prepare the way for his public debut next fall.

Please let me know at your earliest convenience in regard to this matter.

With friendly greetings,
L. AUER.

Manager's Interest Roused

The manager replied that this letter had aroused his "interest and curiosity to a high pitch" and said he would arrange "a press matinee for him as you request" but felt that "we cannot expect any such magical results from it as we had in the case of Mischa Elman in 1904. Conditions here in Berlin have changed materially in the last eight years as regards violin prodigies. . . . Berlin has been so overrun with fiddling children that the critics are tired of them. Most of them no longer attend press matinees." He added that perhaps it would be better to postpone the debut until the following fall as May 15 was late in the season. However, five days afterwards, Fernow wrote again that he had found another means of introducing the little artist—that I should give a reception at which he might be introduced to the leading violinists in Berlin. Prof. Auer also fell in with the idea enthusiastically.

Notables at Reception Enthusiastic

That the feat was duly accomplished is revealed in the next letter from Fernow:

Berlin,
May 20, 1912

Dear Professor Auer:

The Abell reception for Jascha Heifetz came off at his home this afternoon and it exceeded my fondest expectations. He had some twenty violinists assembled in his room, eight of whom were famous soloists, and you should have seen the amazement on their faces when that little tot was playing Mendelssohn's Concerto accompanied by Marcel van Gool; and when Fritz Kreisler sat down at the piano and accompanied Jascha in his Schoen Rosemarin pandemonium broke loose in the room. Jascha's father said to me, "Jascha's cup of joy is now full and running over. He will never in all his life forget this day." Immediately after the playing I questioned each one of those famous violinists and this is what they said:

HEIFETZ AS HE APPEARS TODAY.

"Never in all my life have I witnessed such precocity; the technical perfection with which Jascha played the Mendelssohn Concerto reminds me forcefully of Sarasate. FRITZ KREISLER."

"Little Jascha takes my breath away—he has just given us older violinists an uncanny exhibition of violin mastery, I am proud of my little countryman.
ALEXANDER PETCHNIKOFF."

"Jascha's playing of Mendelssohn will forever live in my memory as an extraordinary feat of virtuosity.
CARL FLESCH."

"The consummate ease with which little Jascha encompassed the difficult passages reminds me forcibly of my old friend Henri Wieniawski; no difficulty, however great, could force that great Pole to change his posture or draw an extra breath. HUGO HEERMANN."

There were also perfervid testimonials from Willy Hess, Michael Press, Arrigo Serato, Theodore Spiering and Gustave Hollander, which because of space considerations can not be given in full.

Public Recital Planned

Fernow, realizing that he had in his possession what he called a "treasure trove," decided on a bold stroke—to send these laudatory statements to the music editors of the leading Berlin newspapers, which at that day had many musically cultured readers. He was certain that they would be interested, and they were, as the next letter from Fernow to Auer states jubilantly:

Berlin, May 21, 1912

Dear Professor Auer:

The way the Berlin papers this morning responded to those encomiums of the celebrated violinists, left nothing to be desired. Knowing the public as I do, I am now confident that all musical Berlin is agog to hear this little Russian violin marvel.

Hurriedly,
HERMANN FERNOW.

A Phenomenal Ovation

Writing again two days later, the manager apprised Auer of the fact that he had decided to "strike while the iron was hot" and, determining to launch the prodigy, though the season was late, had engaged the large hall of the Berlin Hochschule, seating 1,600, for his public debut on the evening of May 24. The results of this are well portrayed in another epistle:

Dear Professor Auer:

Jascha scored a sensational success last night. The hall was completely sold out and the public was wild with enthusiasm. I would not have believed it possible to arrange such a successful debut at this late season, nor indeed would it have been but for the invaluable assistance of Abell. I am now determined to have Jascha appear as soloist with the Berlin Philharmonic Orchestra under Arthur Nikisch, notwithstanding his tender age.

Yours fraternally,
HERMANN FERNOW.

It was in my review of that sensational Berlin debut, published in the Musical Courier of June 19, 1912, that Jascha Heifetz' name first appeared in print in America. That sophisticated Berlin audience not only was amazed at the child's phenomenal playing but was delighted with his charming personal appearance. He was the embodiment of the immortal lines of Longfellow:

A radiance streaming from within
Around his eyes and forehead beamed,
The angel with his violin
Painted by Raphael he seemed.

Fernow kept his word to Auer, and on Oct. 28, 1912, there appeared for the first time in the history of the famous Berlin Philharmonic Orchestra an eleven-year-old soloist under the leadership of the renowned Arthur Nikisch. I sat in Director Landecker's box near the stage where I could watch the audience. Never shall I forget the astonishment reflected in that great sea of wondering, upturned faces, when that fairylike apparition encompassed with infinite ease the enormous difficulties of the Tchaikovsky Concerto. It was his great teacher, Leopold Auer, to whom the work was dedicated, who had first introduced it to Berlin on that stage with the same orchestra many years before.

When Jascha finished playing there occurred a demonstration such as I have seldom witnessed, in more than seventy years of attending concerts. Nikisch himself led the applause and the whole orchestra joined in. It was a spontaneous outburst of unparalleled enthusiasm. The leading critics were all out in full force, and they were unanimous in acclaiming the boy.

Tippett Oratorio in U. S. Bow

A Child of Our Time, oratorio by Michael Tippett, on April 25, was given its first American hearing at McMillin Theatre. It revealed a work that has been widely performed in England and as far across Europe as Hungary. With the Columbia University Chorus and Chamber Orchestra, conducted by Jacob Avshalomoff, plus four soloists, it appeared that a faithful reading was offered.

According to the program notes for the composition's first performance, "The oratorio springs from an impassioned protest against the conditions that make persecution possible. Part One deals only with the general state of affairs in the world today as it affects all individuals, minorities, classes, or races who are felt to be outside the ruling conventions—Man at odds with his Shadow. In Part Two appears the 'Child of Our Time,' enmeshed in the drama of his personal fate and the elemental social forces of our day. Part Three is concerned with significance of this drama and the possible healing that would come from Man's acceptance of his Shadow in relation to his Light (instead of the projection of his shadow side on to the 'other man')."

Mr. Tippett's compositions have won acclaim in his own country. But this particular score dealt over-much with shadows, and seemed to carry on a mildly plaintive inner war, argumentative but bloodless and indecisive.

Soloists in the oratorio were Hazell Gravell, soprano; Russell Oberlin, tenor; Madelyn Vose, contralto; and Robert Dunlap, bass. The Chorus included students from columbia University and Barnard College. Honorary sponsor of the concert was Henry A. Hobson, British Consul General. M. C.

Robin Hood Dell Plans

Robin Hood Dell's six-week outdoor symphonic season will open June 23. With several dates still to be set, the solo lineup now includes Lily Pons; Robert Merrill and Roberta Peters; Carmen in concert form, with Mildred Miller, Charles Kullman, Elaine Malbin, Frank Guarrera and the Schola Cantorum; Oscar Levant, Risë Stevens, Yehudi Menuhin; the Theater Ballet with Mia Slavenska, Frederic Franklin and Alexandra Danilova; Jan Peerce; William Kapell and Isaac Stern; Marian Andreson, Ezio Pinza and Judy Garland.

Dimitri Mitropoulos, under whose tenure as musical director the Dell achieved a high artistic standard, is returning to conduct Carmen and a concert or two. Other conductors will be Franz Allers, Antal Dorati, Alexander Hilsberg, André Kostelanetz, Erich Leinsdorf and George Szell. Hilsberg, besides two or three regular concerts, will lead five children's concerts on the Wednesday afternoons in July, when the admission charge will be 25 cents.

Oklahoma Symphony in TV Bow

The Oklahoma City Symphony Orchestra, of which Guy Fraser Harrison is conductor, closed its fifteenth season of 63 programs with a concert performance of Puccini's La Boheme in English. Guest vocalists and the local Symphony Chorale, trained by Robert Rudie, assisted. The organization for the third season was heard in 20 hour-long broadcasts over MBS. During the annual campaign for new members in April the orchestra made its television debut over WKY—TV in Oklahoma City. At the closing concert it was announced that the orchestra had re-engaged Mr. Harrison for his second season as conductor.

AUGMENTED ENSEMBLE ... Frank Trebangh, president of the West Frankfort (Ill.) Civic Music Association, joins the National Male Quartet in song at a reception following the group's recent concert there. L. to r., Gene Tobia, Attilio Baggiore, Mr. Trebangh, Vernon Sanders, Bruce Mackay, and Walter Hatchek, accompanist.

Guggenheim Memorial Concerts

The 1952 season of the Guggenheim Memorial Concerts will again feature the Goldman Band, under Edwin Franko Goldman, in 50 programs at Central and Prospect Parks this summer. The opening event in Central Park on June 18 marks the 1947th event of the series, and the closing date is Aug. 15. The Manhattan concerts take place on Sunday, Monday, Wednesday and Friday evenings, those in Brooklyn on Thursday and Saturday nights. Six programs of original band works have been prepared. The School Band Festival will be repeated this year in Central Park on July 7, and all school bands in and near New York have been invited to the event. On July 9 the Daniel Guggenheim Memorial concert will mark the anniversary of Mr. Guggenheim's birth.

Critics Circle Elects

Howard Taubman, Music Editor of the New York Times, has been unanimously re-elected chairman of the Music Critics Circle of New York. Other officers re-elected are Irving Kolodin, of the Saturday Review, vice chairman; and Albert Elias, of the Compass, treasurer. Harold C. Schonberg, of the New York Times, is the new secretary. Francis Perkins of the Herald Tribune, and Miles Kastendieck of the Journal-American, were re-elected to the executive committee.

Brooklyn Institute Winner Named

Armand Basile, of Philadelphia, pianist, has been named winner of the Brooklyn Institute of Arts and Sciences American Artist Award for 1952. This includes a grant of $200 and an appearance next season in the Brooklyn Academy of Music subscription series.

Mu Phi Epsilon Convention

MINNEAPOLIS.—All chapters in the East Central Province of Mu Phi Epsilon will be hostesses for the sorority's 31st national convention to be held here from June 24 to 28, with headquarters at the Hotel Curtis. Plans will be made for the Golden Anniversary Year of Mu Phi Epsilon, opening in the fall of 1953 and climaxing with the Anniversary Convention in the spring of 1954.

Kubik Wins Pulitzer Prize

Gail Kubik was awarded the 1952 Pulitzer Prize for Distinguished Musical Composition. The award was based on his Symphony Concertante. Mr. Kubik, born in South Coffeyville, Okla., in 1914, is a graduate of the Eastman School of Music and of the American Conservatory in Chicago. He has won a fellowship at the American Academy, a Guggenheim Fellowship, and a $1,000 prize from Jascha Heifetz and Carl Fischer, Inc., for a Violin Concerto. During World War II, he wrote music for documentary films produced by the Office of War Information, the Army Air Force and the Maritime Commission. He has also taught at Monmouth College, Dakota Wesleyan and Columbia University.

Badura-Skoda on Flying Visit

Paul Badura-Skoda, young Viennese pianist, who is coming to this country for his first American tour in the fall, stopped over in New York for 14 hours on April 27, en route by plane to Australia, where he is playing 43 engagements under the auspices of the Australian Broadcasting Commission. In New York, he was the guest of his uncle, Irving Winter. Mr. Badura-Skoda, who has appeared extensively in Europe and who is known here through his recordings, will make his U.S. debut as soloist with the Cincinnati Symphony early in November. He will play with the National Symphony in Washington and with the orchestras of Detroit and Erie, Pa., as well as make recital appearances from New England to Texas and in eastern Canada. He will be introduced to New York as soloist with the New York Philharmonic-Symphony at Carnegie Hall in February, 1953.

Fledermaus at Brooklyn Academy

An excellent performance of Johann Strauss' Fledermaus, sung in English, was given at the Brooklyn Academy of Music on May 3, by the Popular Price Grand Opera, Inc., Alfredo Salmaggi, director. Henry Bloch conducted. The capable cast included Josephine Guido (Adele); Rosalia Maresca (Rosalinda); Robert Tevrizian (Elsenstein); Peter Tambakis (Alfredo); Lorraine Calcagno (Prince Orlofsky); Frank Gilston (Dr. Falke); Eugene Flam (Frank); Margaret Parr (Sally); Lloyd Harris (Dr. Blind); and Roy Urhausen (Frosch).
L. C.

League Presents Young Composers

The League of Composers presented the first two evenings of new works by young composers at the auditorium of the Museum of Modern Art on April 20. The composers heard were Robert Witt with a Divertimento for Three Woodwinds, played by Elden Gatwood, oboe; Richard Miller, clarinet, and Jerome Rabinowich, bassoon; Robert David Cogan with Three Songs, given by Stephanie Turash, soprano, with Russel Smith at the piano; Jacob Druckman Duo for violin and piano with Zvi Zeitlin, violin, and Leian Parrot, piano. The first part of the program closed with Raymond Wilding-White's Psalm II for three equal male voices, which Peter Sozio conducted. The second half opened with John Strauss' Night Music for clarinet, piano and string trio, with J. Cloyde Williams, clarinet; Chaim Taub, violin; Oscar Yatco, viola; Uzi Wiesel, cello, and the composer at the piano. William Flanagan's cycle, Time's Long Ago, on six poems by Melville, sung by Naomi Ornest with James Brown at the piano, received its first hearing. The concert closed with Edward Herzog's Trio for flute (piccolo), violin and cello with Eugene Kushner, flute; Abraham Shevelov, violin, and Uzi Weisel, cello.

The youthfulness of all the composers, who are in their twenties or early thirties, was evident in the rather complicated style of the works, which seemed greatly influenced by Copland and Hindemith. Interesting as the evening was, it did not bring to light any score which seemed an equal of those already part of the contemporary repertoire. But to allow the composers an opportunity to have their productions heard will add to their own clarification and give their work new impetus. H. W. L.

Friday Morning Club Vocal Prizes

WASHINGTON, D. C.—Madeline Chambers, soprano of White Plains, N. Y., was chosen winner of the $700 first award of the Friday Morning Music Club Foundation's second national competition for singers, held here on April 15 and 16 in Barker Hall of the YWCA. Bettye Anne Brown, coloratura soprano of Indianapolis, received the second award of $300. Awards were presented by Alexander Kipnis, former basso of the Metropolitan Opera. On the panel of judges besides Mr. Kipnis were Homer Mowe of Yale University and past president of the NATS, and Walter Golde, voice teacher, coach and accompanist. The Friday Morning Music Club has concluded its 66th consecutive season, presenting 22 concerts annually. Vera Ross is president; Florence Howard, a past president, is president of the Friday Morning Music Club Foundation, Inc.

Seventh Army Founds Orchestra

A Seventh Army Symphony Orchestra, to tour military units and make concert appearances in the principal German cities, is being formed under the auspices of Special Services. Auditions for the orchestra will be held during May under the direction of Cpl. Samuel Adler, young American conductor, who will direct the organization. It is hoped to assemble from Seventh Army ranks an orchestra of 55 or more players. Whenever possible, it is planned to invite prominent German conductors to make appearances with the group.

June 5 **July 4**

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1952
THE HAGUE — SCHEVENINGEN
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IGOR STRAVINSKY

On the occasion of Stravinsky's 70th birthday a great number of his works—symphonic and chamber music, opera, ballet—will be performed throughout the Festival.

ORCHESTRA CONCERTS

The Concertgebouw Orchestra
Conductors: Bruno Walter, Rafael Kubelik, Eduard van Beinum, Josef Krips, Ferenc Fricsay
June 6, 14, 21, 25, July 2

The Hague Residentie Orchestra
Conductors: Igor Markevitch, Willem van Otterloo, Antal Dorati, Sergiu Celibidache, Paul Sacher
June 11, 13, 19, 24, July 4

OPERA

The Netherlands Opera
Stravinsky: Rossignol and Oedipus Rex (Conductor: Charles Bruck)
Janácek: Jenufa (Conductor: Rafael Kubelik) June 10
Verdi: Un Ballo in Maschera (Conductor: Franco Ghione) June 16, 23
Mozart: Don Giovanni (Conductor: Josef Krips) June 20, 30
Pijper: Halewijn (Conductor: Eduard Flipse) June 26, July 3, 5

BALLET

The New York City Ballet
Artistic Director: George Balanchine
Musical Director: Leon Barzin
June 27, 28, 29, July 1, 2, 3

National Dance Group of Yugoslavia
June 15, 17, 18, 21, 22, 23

CHORAL CONCERTS

Bach—Mass in B minor—June 28
Bach—Mass in A Major
Handel—Dettinger Te Deum—June 13
Berlioz—La Damnation de Faust—June 12
Berlioz—Les Troyens à Carthage—June 25
National Belgium Orchestra
Caecilia Choir
Honegger—Jeanne d'Arc au Bucher
(Conductor: Lodewijk de Vocht)—June 22

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NEW YORK CONCERTS

CARNEGIE HALL

Wheeler Beckett Orchestra of New York, April 30, A.—Sixty members of the Philharmonic-Symphony and N.B.C. orchestras made up the excellent ensemble under the expert baton of Wheeler Beckett. Following the pattern which he has so successfully worked out for the delectation and instruction of youth audiences, the conductor and his players offered a tuneful, quick-moving program, varied by interspersed demonstrations of orchestral instruments, with accompanying illustrations and explanations.

The concert opened with the Overture to Rossini's La Gazza Ladra, the enlivening prelude to a melodious score famous for its florid arias. Sonorous, well-integrated work was offered in the C minor Symphony of Beethoven.

After the intermission, the young audience heard splendid cello playing by Marcel Hubert, guest soloist, who in the Saint-Saens A minor Concerto for cello and orchestra demonstrated the technical facility and tonal clarity which have established his artistry. The formal portion of the program ended with the Roumanian Rhapsody in A by Enesco.
M. C.

Lithuanian National Ensemble "Dainava," April 20, 5:30 p.m.—An ensemble of 80 Lithuanian singer-dancers in quaint native costumes, accompanied by players on their historic national instruments, made a colorful picture on stage and filled the great hall with enchanting, plaintively haunting song. This group stems directly from its homeland, where it was organized in happier days. After the war years it was re-formed in 1945 under the leadership of Stefas Sodeika in Western Europe. Aided by American Occupational Forces, more than 500 concerts were given before the troupe migrated to the United States in 1949. The group has made a number of appearances since its debut in Chicago last season. The appealing music, folk dances, use of ancient instruments and the interesting personalities of chorus and leader were pleasing features of this unusual program. M. C.

Collegiate Chorale, Robert Shaw conducting, April 27, E.—At its final concert of a series, the outstanding choral group joined with the Robert Shaw Chorale and the RCA Victor Symphony Orchestra in excellent presentations of Poulenc's Stabat Mater (American premiere) and Stravinsky's Symphony of Psalms. In the Poulenc, the solo singing of the soprano Evelyn McGarrity was splendid, though limited to three of its twelve sections. This Stabat Mater was built much more along homophonic than polyphonic lines. Its contrasts of genial and vigorous moods were largely achieved through a mixture of styles, suggesting sources as different as medieval chant, folk carols, the Beethoven Missa Solemnis and the Fauré Requiem. Parts of it had melodiousness and conviction. Several romantic and folklike elements seemed most poetic and personal and might have been the basis for stylistic homogeneity.

A firmer and more coherent structure, Stravinsky's mainly austere Symphony of Psalms impressed through the contrapuntal complexities of its middle movement and the powerful, primitive, orchestral interludes of its finale. One of three a capella Motets by Schuetz, the highly expressive and deeply felt Selig sind die Toten belonged to the more memorable features of an intriguing program. E. B.

TOWN HALL

Mara Linden, N. Y. debut, April 20, 5:30 p.m.—The American soprano presented a well balanced, interesting program consisting of songs by Falconiere, Purcell and Mozart, German Lieder by Brahms and Schubert, a French group by Poulenc, Debussy and Ravel, and unusual songs in English by Hindemith, Shostakovich, Stravinsky and Chanler. Miss Linden exhibited a voice of medium weight and considerable range, which she used throughout with skill and a uniformity of vocal line, with the occasional exception of a spread top tone. The voice is an agile one and is capable of well regulated dynamic effects. She is a well schooled, sincere young artist, with a gracious if somewhat reserved stage personality. The soprano's rendering of the Mozart Motet was sensitive as to text and music alike, while the four Schubert songs were expressively sung with tonal warmth, in traditional style, and with appeal. Emanuel Balaban was the competent accompanist.
L. C.

Barbara Berkman, N. Y. debut, April 20, E.—By no means a one-sided talent, the young pianist enlivened many parts of a varied program with deftness, spontaneity, and delicacy. Her musical sensibility suited best the Ravel Alborada del Gracioso and three Debussy Preludes, including La Cathédrale engloutie and Ce qu'a vu le vent d'ouest. Her reading of the Schumann Carnaval had an engaging whimsicality, numerous soft shadings and inner details—particularly beautiful in the Valse Noble, Eusebius, and Aveu—but needed a richer tone for certain rubatos and forte passages. With traces of originality in its latter movements, Mana-Zucca's new Sonata in A flat, op. 217, was revealed as a light, romantic, freely constructed composition. The Bach E minor Toccata received a workmanlike performance. While there was an occasional lack of expressivity or distinctness in Mozart's B flat major Sonata (K. 333), Miss Berkman exhibited understanding and temperament in this work. E. B.

Ezkerah by Mordecai Sandberg, April 22, E.—A new oratorio, Ezkerah ("I Remember"), by Mordecai Sandberg was an interesting novelty as conducted by Stuart Sankey. The oratorio is divided into three parts which symbolize, through Hebrew ritual, the Jewish martyrdom under the Nazi regime. This memorial work was performed by nine singers and seven instrumentalists. It seemed that any musical distinction involved lay in the use of a twenty-four interval scale—not an entirely original idea. There is little that is obvious in thematic design; in its place there is a constantly recurring differentiation of scale and harmonic structure in the various voice parts. The usual melodic and rhythmic patterns are missing, as well as a strong sense of musical adherence to textual development. However, the composer's seriousness, sincerity of purpose, and courage in writing the oratorio through the medium of a strange idiom are evidenced throughout. L. C.

Manhattan Opera Guild, April 25, E.—The enterprising group of singers offered the seldom-heard Tchaikowsky opera Pique-Dame in English, using soloists but no chorus, accompanied by a good, small orchestra conducted by Theodore Katz. Pique Dame, or The Queen of Spades, based upon a tale of Pushkin's, was premiered in America in 1910; recently it was broadcast over NBC-TV. The Guild's streamlined version was one of the rare concert hearings of this work. Earnest musicianship and some excellent singing distinguished this latest presentation. The cast, composed of talented, interesting singers, included Joan Francis, as Lisa; Tamara Bering, as Pauline; Eleanor Edwards, as the Countess. Howard Jarratt was Germont; Elliott Savage, Count Tomsky, and Marvin Goodis, Sourin. M. C.

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June 30—August 8, 1952

Catalog on Request

Room G — 120 Claremont Avenue **New York 27, N. Y.**

Harry Zaratzian, April 27, A.—A highly attractive program, ranging from Brahms to Krenek, was effectively presented by the first-rate violist, who is a member of the New York Philharmonic-Symphony, with expert and sonorous accompaniments by the pianist Artur Balsam. In general, each work was interpreted with perceptiveness and animation, though more warmth or nuance would have been welcome in a few passages of Brahms' E flat major Sonata, op. 120, No. 2. Krenek's Sonata began with a pleasant, fluent lyricism but turned to typical twelve-tone patterns, sparse, severe, sprightly or lugubrious. The sprawling contours of Hindemith's Sonata, op. 11, No. 4, were drenched with a heavy chromaticism, neo-Brahmsian turns of phrase, and a Viennese sweetness. Turina's Scène Andalouse, for viola, piano, and string quartet, was gentle, post-Romantic, Spanish music full of a charming pink cloud and twilight atmosphere. In its amiable course, Milhaud's Sonata No. 1 retained much of the flavor of its anonymous 18th century themes. Assisting artists were William Nowinski and Raymond Kunicki, violinists, George Morgulis, violist, and Alexander Kouguell, cellist. E. B.

Gotham Symphony Orchestra, Milton Rosenstock conducting, April 27, E.—With Doris Frerichs, pianist, and Chloe Owen, soprano, as assisting artists, the group presented a well-balanced and interesting program. An American premiere, Carlos Surinach's Passacaglia Symphony, opened the concert. It is a solidly constructed piece of traditional bearing. The composer is familiar with contrapuntal technique and orchestrates with imagination and an acute sense of sound. Without being startling, his work is attractive and good to listen to. David Diamond's Elegy (in Memory of Maurice Ravel) is an introspective peroration, stylistically approaching the lamented master's vernacular, but is always characteristic of Mr. Diamond's personal tonal language. Miss Frerichs played César Franck's Variations Symphoniques with fine technical equipment and musical insight, giving an impressive interpretation of the noble work.

After intermission came Richard Strauss' youthful Serenade in E flat major, op. 7, for wind instruments and Ravel's Shéhérazade, three songs for voice and orchestra on verses by Tristan Klingsor, with Miss Owen as soloist. Though musically an understanding interpreter of the songs, she was vocally not in full command of their demanding requirements. Mr. Rosenstock was an experienced and imaginative conductor, who led his fine ensemble with the greatest success throughout. H. W. L.

Aristo Artists, April 27, 5:30 p.m.—Each of four talented vocalists was heard in a solo group, a duet, and a final quartet, the Sancta Mater, Istud Agas, from Rossini's Stabat Mater. In arias by Bach and Wagner and songs by Eidemiller and Benson, Robert Holland disclosed a pleasing, light tenor voice, suitable phrasing, and a feeling for mood. Though not quite reliable in rhythm and accent, the contralto Lois Toman produced tones of good size in selections by Purcell, Mozart, and Richard Strauss. Lack of tonal focus obscured some of the charm the bass-baritone William McCully sought to convey in Brahms' Staendchen. The soprano Mary Hixon's singing had much clarity and ease, if few of the subtle inflections essential to Mozart's Dove Sono. Alice Wightman was the skillful accompanist. E. B.

Adolphe Frezin, N. Y. debut, April 28, E.—A fine suavity and elegance often heightened the effectiveness of the performance by the Belgian cellist. Smoothness and aptness of phrase along with many gentle hues and shades were features of stylish readings of two solo Bach Suites, No. 1 in G and No. 3 in C, the Boccherini Adagio and Allegro in A, and the Debussy Sonata. Especially memorable were the intimations of humor in the Serenade division of the Debussy and the nobility, poetry, and breadth of each Bach Sarabande. At times Mr. Frezin went too far in his espousal of classic restraint, and more fervor, robustness, and inwardness would have been desirable in the Brahms E minor Sonata. But otherwise, his musicianship, technique, and unusually ductile tone were most praiseworthy. Paul Ulanowsky was the helpful accompanist. E. B.

Diana Craig, N. Y. debut, April 29, E.—A well-devised program commencing with Brahms, Wolf, Schubert and Franz lieder introduced this personable young mezzo-soprano to the Metropolitan audience. Miss Craig disclosed a voluminous voice of intrinsically fine timbre, plus a basic flair for song delivery. As yet, she seemed not to have attained sufficient experience to utilize her evident resources, but she revealed charm and an impression of excellent potentials of artistry. Brooks Smith was at the piano. M. C.

Marymount College Glee Club, Hugh Ross conducting, May 2, E.—The Marymount College Glee Club was heard in a highly interesting program of medieval and modern music. Hugh Ross conducted the young women singers in a skillful and artistic manner. Leslie Chabay, tenor, was the guest artist, singing a group of Seven Hungarian Folksongs arranged by Bartok, in colorful and expressive fashion.

The program opened with choral numbers by Schütz, Mozart and Palestrina, followed by works of Mead, Castelnuovo-Tedesco, Kodaly and the Bell Chorus from Mahler's Third Symphony. It concluded with excerpts from Kodaly's opera Spinnstube, in their first New York

(Continued on following page)

Puccini Mass to Be Premiered

Mills Music will publish Puccini's youthful Mass for Four Voices and Orchestra, composed in 1880 as the composer's thesis for graduation from the Istituto Musicale Pacini in Lucca. The MS. was brought to this country by a Brooklyn priest, Dante del Fiorentino, who has written his reminiscences of the composer as a youth, titled Immortal Bohemian, and recently published by Prentice-Hall. The U. S. premiere of the Mass will be given by the Swedish Choral Club under Alfredo Antonini at Grant Park, Chicago, on July 12 and 13.

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FALL SESSION, September 22, 1952—June 1, 1953

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Arthur H. Larson, Secretary-Registrar

Eastman School of Music, Rochester, New York

NEW YORK CONCERTS

(Continued from preceding page)

hearing, with Eleanor Nalis, Theresa Petralia, Mr. Chabay and Catherine Frantzis singing the solo roles. This proved a tuneful work with vivid folk inspiration. The Glee Club presented a fine and earnest exhibition of balanced tonal effects, good phrasing, attacks, releases and coloring which gave evidence of careful training. Robert Henry was at the piano. L. C.

Larry Adler and **Little Symphony Orchestra, Daniel Saidenberg** conducting, May 3, A.—Returning after four years' absence from the New York platform, the harmonica virtuoso was greeted by a large and most enthusiastic audience. After opening his program with four Bach works, played with fine musicianship, and accompanied sensitively by Lee Dail'Anno, he presented the first U. S. performance of Marc Lavry's Israeli Suite for harmonica and orchestra. This work, written for Mr. Adler when he concertized in Israel last season, is rather French in its idiom, and not particularly characteristic of the Mediterranean musical vocabulary, but a well-sounding and effective score. Mr. Adler and his accompanist did themselves proud with a Heifetz arrangement of Debussy's L'Après-midi d'un Faune and Bloch's Nigun. After the intermission he played Arthur Benjamin's arrangement of a Cimarosa Concerto for oboe and orchestra, then offered the world premiere of Vaughan Williams' Romance for harmonica and orchestra. This score, written with a master's pen and filled with enticing and characteristic ideas, is a gem not only of the literature of this instrument but of music as a whole, and won fervent applause. Four brilliant shorter pieces with piano accompaniment closed a list to which encores were added. H. W. L.

The Songsters, May 4, 5:30 p.m.—This chorus of seventeen young women was heard under the capable direction of William L. King. The ensemble, which included a strong, well-functioning alto section, offered spirited and at times artistic interpretations of songs and arrangements. Among the works heard were compositions by Saint-Saens, Giordani, Delibes, Bizet, Enders, Dichmont and Kern. There were also a number of spirituals. Octavia Davis and Eugene Broadnax were the accompanists for the chorus.

The assisting artist was Ruth Morris, soprano, who sang effectively two Coleridge-Taylor songs, two spirituals and Puccini's Madama Butterfly aria Un bel dì. Her accompanist was Lawrence Brown. L. C.

Wilson Jones, N. Y. debut, May 4, E.—The basso presented a conventional but interesting program including Italian works by Peri, Scarlatti, Sarti and Handel, Lieder of Schubert, Strauss and Brahms, French songs by Franck, Duparc, Debussy and Fauré, and five songs in English by Ross, Niles, Dougherty, Rachmaninoff and Sacco. Mr. Jones' voice is one of power and considerable range, which he employs with a general uniformity of vocal line. There is an occasional tendency to lose vitality and a certain amount of overtone in the use of the pianissimo and in extremely high tones. In passages of dramatic and emotional character, his singing was at all times fluent and vibrant, with phrasing executed in a noteworthy manner. The Handel Si tra i ceppi and the Schubert Gruppe aus dem Tartarus, as well as the Duparc Le Manoir de Rosemonde, were effectively projected, with vocal and interpretative expressiveness. Excellent diction was evidenced throughout the English group. Stuart Ross was the excellent accompanist. L. C.

CARNEGIE RECITAL HALL

James Powell, April 20, E.—Mr. Powell has youth, enviable gifts of stage poise and a smooth, mellow voice. He showed that he had studied seriously and effectively in several fields of song repertory. On this occasion, his interpretative flair and his best vocal work were displayed in Schubert and Brahms lieder, which were phrased with artistry and warmly applauded. Another peak of the program was the florid air, Perfido, from Handel's Radamisto, delivered with clarity and good style. Lieder by Wolf, Strauss, a French group and Spirituals continued the list, which closed with two beautifully sung English songs, Clouds by Ernest Charles and Horsman's The Bird of the Wilderness. With certain minor flaws eliminated, Mr. Powell promises to be an outstanding recitalist. Arpad Sandor was the able accompanist. M. C.

Bernard Gabriel, April 29, E.—"Piano Recital of Tomorrow" was the title of this unusual program, attended by a large audience. Seven guests of the pianist were seated informally on stage in a simulated drawing room embellished with appropriate furnishings and wall pictures. A velvet house jacket in lieu of conventional evening attire was worn by the performer, who mingled with his guests during brief intervals between numbers. Mr. Gabriel explained that his venture was an experiment; it certainly was that. The program held such subtitles as People, Love, Food, Land and Sea, Weather, Animal Life, Musical Oddities, and Science. Several of Mr. Gabriel's compositions, including Ballet of Atoms, March of Molecules, Whirl of the Electrons, Flying Saucers, etc., fell under the heading of "Science." "Food" projected excerpts from Gabriel's Dinner Menu suite. "Love" included the Wagner-Liszt Liebestod from Tristan and Isolde, the best bit of playing of the evening. K. Ph. Bach's Sonata in A Minor came under the subheading of "Unjustly Neglected Work." Mr. Gabriel's style of pianism is his individual own. H. I. B.

CARL FISCHER RECITAL HALL

Dorothy White, April 26, A.—During this unique concert called "Fun with Music," adults had as enjoyable a time as the program-participants. The latter were not restricted to the young people who had rehearsed and prepared the scheduled list; Miss White persuaded several members of the audience to join the music-makers on stage in improvised and completely delightful performances. An able pianist and musician, the personable "mistress of ceremonies," offered useful and pleasurable instruction in thematic and rhythmic patterns. The concert was an excellent demonstration of modern, effective music teaching for children. The program content was of superior standard, Mozart, Milhaud, Chopin, Handel, Chasins, Riegger, Schumann, Luerssen, Charwat, Ohlson and Schaum being the composers listed. M. C.

Nadia Kamenka, April 31, E.—In this recital Mme. Kamenka programmed classic airs, including Armida Dispietato from Handel's Rinaldo, and Divinitès du Styx from Gluck's Alceste, Brahms lieder, a mixed group by Fauré, Gnessine and Strimer, and Russian numbers by Borodin, Rimsky-Korsakoff, Gretchanoff, Tchaikovsky and Rachmaninoff. The mezzo-soprano disclosed a deep, voluminous voice which required possibly a larger auditorium to do full justice to its potentials of inflection and nuance. It was evident that the singer had been well schooled and possessed excellent stage poise. Valentine Pavlovsky was the accompanist. M. C.

Benefit for Dalcroze School

In the Waldorf-Astoria's Astor Gallery, the evening of April 28, the Little Orchestra and Thomas Scherman, conductor, contributed their services together with Bartlett and Robertson, duo-pianists and Winifred Cecil, soprano, in a benefit for the Dalcroze School of Music. The hall was filled and those present enjoyed a program consisting of Mozart's Haffner Serenade, four Dances from Gluck's Orfeo, a Mozart Concerto for two pianos and orchestra, played by Bartlett and Robertson, and arias by Gluck, Handel and Verdi's Ave Maria interpreted by Miss Cecil. The informality of the occasion recalled the Serenade Concerts of the 18th century. No printed program was distributed; Mr. Scherman announced the numbers as the concert proceeded. The monetary result of the evening amply warranted the efforts put forth by the various executants. H. W. L.

Mrs. Griffith to Be Honored

Mrs. Parker O. Griffith, president of the Griffith Music Foundation, will be honored by the New Jersey Music Educators Association at its annual dinner on May 24 for the contribution she has made to musical and cultural life in New Jersey. Maurice Eisenberg, cellist, and Michael Applebaum, American violinist, will be heard in a musical program. Lillian S. Rosenthal is president of the association.

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WHO'S WHO in CONCERT PROMOTION

MARY BRAN, impresario of music, drama and dance, of Los Angeles, was born in Russia, where, at the age of eighteen, she presented her own dramatic company. From 1921 until 1933 she had headquarters in Berlin, and after that went to Paris and opened an office in the Salle Pleyel. In 1940 she came to the United States and settled in Hollywood, and in the intervening years has brought the public of the West Coast city appearances of such artists as Grace Moore, Huberman, Kipnis, Westminster Choir, Vienna Boys Choir, Maynor, Peerce, Martha Graham, the Margaret Webster Shakespearean Company, Tagliavini, Mary Garden (in lecture), Segovia, Szigeti, Pearl Primus and many others. In Europe, artists under her management or presented by her included Pavlova, Isadora Duncan, Glazounoff, Prokofieff, Yvette Guilbert, and the Moscow Art Theatre. Her hobbies are nature study and painting.

Kalmanoff a Versatile Composer

Martin Kalmanoff's musical versatility is demonstrated as a composer of opera and concert songs, as lyricist and composer of popular songs in ten different styles, as conductor, accompanist, producer and music critic. On Feb. 17 his three-act opera The Empty Bottle (libretto by Atra Baer, daughter of the noted humorist "Bugs" Baer) was given its orchestral premiere. On March 17, the 75-piece Greenville Symphony, conducted by the composer, offered the first performance of his concerto for baritone and orchestra, This Is My Beloved, a setting of Benton's poem. During the same period his song, Just Say I Love Her, was introduced in the popular field, and he auditioned his musical show, Rendezvous, written with Rada Bercovici. Mr. Kalmanoff's mixed chorus arrangement of his own Song of Peace was recently published by Elkan-Vogel Co. Carl Fischer, Inc., publishes his concert songs George Washington Comes to Dinner (words by George Washington) and The Lord Is My Shepherd, which was sung by Miklos Gafni, tenor, in recital with Kalmanoff as accompanist.

Mr. Kalmanoff first came to public notice when his opera, Fit For a King, won the Robert Merrill contest for a one-act work. This was given five stage performances by the After Dinner Opera, and was performed over WNYC, with Siegfried Landau conducting the orchestra and soloists. Two years later, Kalmanoff's new opera, Noah and the Stowaway, was premiered by the same forces, which the following year presented his latest opus, The Empty Bottle. Dolores Hayward is now representing Mr. Kalmanoff.

Station WADC of Akron, O., aired a music quiz, sponsored by the Summit County chapter of the Ohio Music Teachers Association.

Brandeis Fete to Premiere Opera

WALTHAM, MASS.—The world premiere of an opera, Trouble in Haiti, by Leonard Bernstein, will be a feature of the Brandeis University Festival of Creative Arts, June 12 through 15. The festival will open on June 12 with a discussion of The Present State of Creative Arts, to be presided over by Mr. Bernstein, who is professor of music at the University. Various other features of the series include a revival of Kurt Weill's Three Penny Opera in a new adaptation by Marc Blitzstein; the first U. S. performance of Pierre Schaeffer's Symphonie pour un Homme Seul, which is said to embody a system of composition called "musique concrete," combining sounds of nature transcribed by tape and then recombined; also a choreographed version of Stravinsky's Les Noces. There will be a symposium on jazz with works played and discussed by Mr. Bernstein. A number of notables will take part in the discussions.

Kuttner to Lead Operetta Series

Michael Kuttner has been appointed musical director of the ten-week season of operetta which will begin in Sacramento, Calif., on June 9. Mr. Kuttner was co-musical director of the Hurok-NCAC Fledermaus production.

Melrose Academy Concert

LOS ANGELES.—The fifth annual concert of vocal, instrumental and dance numbers was given by the Melrose Academy of Music and Arts at Patriotic Hall on April 26. Taking part were members of the faculty, the opera chorus and soloists, under the batons of Amelio Colantoni and Nicholas Vasiliev. Siegfried Schultze, pianist and Chopin exponent, who has just joined the faculty, made his local debut. Serge Oukrainsky, noted dancer and faculty members, appeared in a solo and a pas de deux with Jessie Pelton. Appearing in operatic excerpts were the artist-students Sidney Lecker, Ernest Rida, Harriet McIlhenny, and the guest artists Vittorio Vivalda, Stella Rhodes, Stephen Kemalyan and Joan Jones, and Saint-Saens' The Swan was played by Philip Smith, motion picture cellist. There were several duets and ensemble numbers, among the latter the Drinking Song from the first act of Traviata, sung by the Misses Rhodes and McIlhenny, Andrew Howes, Messrs. Vivalda and Rida and the chorus. Renee Rochelle is director of Melrose Academy. The evening was one of interest and the standard of performance was high.

D. B.

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Cleveland Forces In Choral Finale

CLEVELAND. — A magnificent performance of Beethoven's Ninth Symphony brought Cleveland's orchestral season to a triumphant close. It was a repeat of last year's closing concert, with an extra performance on Sunday afternoon added to the two regularly scheduled ones. Overflow audiences filled every corner of Severance Hall, and applause and cheers mounted to a crescendo.

George Szell opened the concert with the First Symphony, superbly played. In the Ninth he had the cooperation of an expertly trained chorus of 300 prepared by Russel Gee and Robert Stofer, and composed of the Choirs of Western Reserve University, Fairmount Presbyterian Church and the Church of the Covenant. (For the next season a new Cleveland Orchestra Chorus is planned to perform Verdi's Requiem.) The soloists, as last year, included Frances Yeend, Jane Hobson and David Lloyd; the place of the lamented Oscar Natzka was taken by Hans Hotter, whose fine voice and exemplary diction enhanced the significance of his part.

Two violinists were heard at the previous orchestral concerts. Josef Gingold, concertmaster, played the Goldmark Concerto and was enthusiastically acclaimed for his outstanding artistry. Other works on this occasion were Ravel's Tombeau de Couperin and Elgar's Enigma Variations, delightfully portrayed. Making his debut with the Cleveland Orchestra was Arthur Grumiaux in Mozart's G major (K. 216) Violin Concerto, admirably suited to the fine-spun tone of the artist. He was also heard in the Ravel Tzigane, but in this we missed a degree of Gypsy sentiment, indispensable to this work. David Diamond's Fourth Symphony was warmly applauded. Brahms' Fourth Symphony again disclosed the gifts of the conductor.

Two Menotti Works Have Run

Under the direction of Benno Franck, the Karamu Theatre has been presenting three alternate casts in Menotti's Amahl and the Night Visitors as a theatre in the round production for six weeks. The Play House has sold out houses for The Consul, both productions running consecutively. . . . A feat was displayed by Beryl Rubinstein at the Cleveland Institute Recital Hall when he performed the 27 Chopin Etudes in his faculty recital. His mastery of the innumerable facets of this music was imposing and he was feted for many minutes at the close. . . . At the Art Museum, Ruggiero Ricci played a taxing list of violin music, including sonatas by Scarlatti, Beethoven and Bartok, also one by B. A. Zimmermann, besides other compositions; he had able assistance at the piano from David Garvey, and both artists were roundly applauded. . . . Although the writer was not present at Leonard Shure's recital in the Manakiki Country Club, the pianist was reported in fine form and played a program of Mozart, Beethoven and Schubert in his customary erudite vein. . . . Bach's B minor Mass was presented by Walter Blodgett at St. Paul's Church. . . . George Szell joined his own five first desk men of the Orchestra in the second concert of the Cleveland Chamber Music Society Series, to perform Mozart's E flat major and Beethoven's E flat Quintet, op. 16; other participants were Marc Lifschey, oboe; Bernard Portnoy, clarinet; George Goslee, bassoon; and Ross Taylor, horn. Abraham Skernik, viola, with Mr. Szell at the piano, was heard in Schumann's Pictures from Fairyland.

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Alexander Tcherepnin
COMPOSER-PIANIST

Modern Works Heard

The first performance of a Trio, op. 5, by Beale was given by the National Association for American Composers and Conductors in its Town Hall concert, March 23, played by the New York Trio. The program included Vittorio Giannini's Concerto for Trumpet, with Wilfred Roberts soloist, and Herbert Eldemiller playing a piano reduction of the accompaniment; Loeffler's Two Rhapsodies for oboe, viola and piano. Six Rumanian Folk Dances by Bartok, and Paul Creston's Suite for viola and piano. Other participants were Vera Brodsky and Fritz Jahoda, pianists; Robert Bloom, oboe; George Grossman, viola.

Worcester Founds Symphony

WORCESTER, MASS. — This city, long known for its musical activities, notably its annual Festivals, has organized its own Symphony Orchestra under the musical direction of Francis Findlay. The new Symphony, composed of 70 professional musicians in the Worcester area, scheduled its first concert in the Worcester Auditorium on May 12, with J. M. Sanroma, pianist, as soloist.

Mr. Findlay, a former member of the Boston Symphony, is chairman of the department of instrumental studies and conductor of the orchestra at Boston University. He has been conductor of the Apollo Club of that city and of the People's Choral Union, appeared as guest with the Boston Pops Orchestra, the Little Symphony of St. Louis, at the National and Eastern Music Camps, and has taught at New England Conservatory and lectured at Harvard.

Holst Opera Staged in Hartford

HARTFORD, CONN.—The Hartford Seminary Foundation grounds on May 6 were the scene of a production of Gustav Holst's one-act opera Savitri, given by the Department of Indian Studies and of Music. The work was performed in an outdoor setting; and authentic *mudras* of the Indian theatre were used. Preceded by Holst's Choral Hymns from the Rig Veda, sung by the women's voices of the Foundation Chorus, the opera was presented under the baton of Marion Baron. It employed three principals, Eleanor Davis (Savitri), Gene Cox (Satyavan, her husband), and Raymond Wolansky (Yama, or Death), with a hidden chorus of feminine voices and a small ensemble. The scene is a forest, and the action centers around the day on which Satyavan is to be claimed by death, according to a prophecy, a year after his wedding with Savitri.

Barati Work Premiered

George Barati, Music Director of the Honolulu Symphony, reports that the first performance of his orchestral work, Tribute (1952) was given by the Orchestra in Honolulu on March 18 and 23. This work was written for the 25th Anniversary of the Honolulu Academy of Arts.

Summer Harp Colony's Season

CAMDEN, ME.—The Summer Harp Colony of America will open its 23rd season here, on June 12, under the leadership of its founder-director, Carlos Salzedo. Besides individual instruction Mr. Salzedo and his assistant instructors will hold sessions for harpists who want to become orchestral harpists. There also will be classes to learn how to make technical repairs on a harp. The colony will remain open until the last week of September.

Dalcroze Faculty Member Honored

Mildred Hunt Wummer has been elected president of the New York Flute Club. She is a member of the faculty of the Dalcroze School of Music.

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GLORIA SIEGEL

Gloria Siegel's Engagements

Gloria Siegel, soprano, won top honors in the contest Stars of Tomorrow, sponsored by the Italian Hour of Radio Station WHOM. The 17-year-old singer has been heard in recital in Times Hall, New York, and as soloist for various organizations including the Masons, Milgrims, Nonpareil, and at City College music events. She also has been a constant entertainer on the programs at Kingsbridge Veterans' Hospital. An artist-pupil of the Kittain-Chaliapin Studio, Miss Siegel will sing on the annual student concert program May 20th in Carnegie Recital Hall.

Dubois Work Sung in Dayton

DAYTON, OHIO. — First of a series of oratorio performances under the direction of William J. Krebs was presented on April 8 at the University of Dayton Fieldhouse, attended by some 2,000, and sponsored by the musicians' association, Local 101, of the AFM. Mr. Krebs, director of music for Frigidaire division of General Motors Corp., and the Ohio Bell Telephone Co., conducted Dubois' Seven Last Words of Christ in an anniversary performance. The work was first presented 85 years ago at the Church of St. Clotilde in Paris, with the composer at the organ. Soloists with the chorus and concert orchestra were Hubert Kockritz, Cincinnati baritone; Herman Krebs, tenor of Dayton, and Helen Haller, soprano of this city. Ralph Shellhouse, union secretary, said plans are being made to make the event an annual one. In May, Mr. Krebs will conduct the Frigidaire chorus and professional orchestra in seven performances at Memorial hall. B. A. D.

Mary Bothwell for Europe

Mary Bothwell flies to Europe on May 28 to open her annual concert tour June 2 in Festival Hall, London, when she will appear as guest artist with the London Philharmonic, Sir Adrian Boult conducting. The Canadian-born soprano, who is a favorite of British and continental audiences, will program the Ah, perfido aria by Beethoven and the Liebestod from Tristan und Isolde.

Recently Miss Bothwell was presented in recital for the Hadley Memorial Association. On May 6 she sang the With Verdure Clad air from Haydn's The Creation over station WEVD on the Educational Hour directed by Charles Haubiel. Miss Bothwell was also chosen as guest soloist for the program presented on "I'm An American" Day May 18 at Sunny Hills, Huntington, L. I., under the sponsorship of Mrs Seghers, head of the Helios Foundation.

Philadelphia Plans for Next Year

PHILADELPHIA. — The Philadelphia Orchestra has planned numerous highlights for its 53rd season. Eugene Ormandy's guest conductors will be Hilsberg, Pierre Monteux and Paul Paray. A Brahms cycle will include the Requiem; the Orchestra's concertmaster, Jacob Krachmalnick, and first cellist, Lorne Munroe, in the Double Concerto; Zino Francescatti and Rudolf Serkin in other concertos.

Other special events will include Mahler's Second ("Resurrection") Symphony, and Honegger's Joan of Arc at the Stake, with Vera Zorina as narrator. Blanche Thebom will sing the premiere of Krenek's Medea, written for her; Edna Phillips, the Orchestra's former first harpist, will play Krenek's new concerto; Mack Harrell will give the premiere of Virgil Thomson's Five Songs after Poems by William Blake. Another premiere will be that of a concerto by "one of the most eminent of living composers," a secret, so far.

Among other soloists will be Lelia Gousseau, French pianist in her American debut; Kapell and Sandor, pianists; Magnes, Milstein and Zimbalist, violinists. There will be Bach, Tchaikovsky, Viennese and request programs. The Orchestras will again play at the festivals in Worcester and Ann Arbor. It will make its first Southern tour in some years, in February.

The Metropolitan Opera Association will present La Forza del Destino, Tosca, Cosi fan Tutte, Stravinsky's The Rake's Progress, Boris Godounoff and Die Meistersinger.

Emma Feldman's All Star Concert Series will open with Madame Butterfly in concert form, with Uta Graf as Butterfly and Ormandy conducting the Philadelphia Orchestra. Later will come the Boyd Neel Orchestra, Ana Maria and her Spanish ballet, Horowitz, Heifetz, Luboshutz and Nemenoff, the Robert Shaw Chorale, and one event to be announced. S. A. S.

Gena Branscombe's Engagements

Gena Branscombe's Youth of the World was performed by the North Texas State College Chorus and Orchestra at the Festival of American Music at Denton, Tex. Also this spring Miss Branscombe was chosen with Jinx Falkenberg to be made International Honorary Members of Beta Sigma Phi. On May 1 the composer conducted her work, Coventry's Choir, at Town Hall in the annual concert of the Branscombe Choral. The Mountain Lakes Choral will dedicate their May 18 concert to Miss Branscombe, who was their conductor for 12 years. As the closing number, she will conduct them in her Sun and the Warm Brown Earth.

Minneapolis Symphony Jubilee

MINNEAPOLIS.—The Golden Jubilee Season of the Minneapolis Symphony Orchestra, under Antal Dorati, musical director, will be marked with a series of concerts of unusual interest in 1952-3, in which noted guests will appear. A guarantee fund of $250,000 is now being raised to assure the financial success of the Golden Jubilee season and to "lay the foundation for further service by the orchestra to the community." Among the features thus far scheduled are performances of Belshazzar's Feast by Walton and the Psalmus Hungaricus by Kodaly with the University Chorus and soloists, and scenes from Wagner's Parsifal with the Cecelian Singers and the Apollo Club assisting. Soloists to appear include Jascha Heifetz, Zino Francescatti, Nathan Milstein and Rafael Druian, violinists; Claudio Arrau, Artur Rubinstein, pianists; Vronsky and Babin, duo-pianists, and George London, baritone of the Metropolitan. Other artists and program features will be announced later.

Basserman for European Tour

Hans Basserman is engaged to play violin recitals and radio performances in Switzerland, Germany, and Austria during May and June.

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St. Louis Municipal Opera Plans Announced

ST. LOUIS, MO.—The annual season of St. Louis Municipal Opera will begin on June 5, continuing through Aug. 31, with eighty-eight scheduled performances. The opening production will be a repeat of the popular Show Boat, which will run for eleven performances. Following this, the repertoire will include one week each of Sally, Cat and the Fiddle, Rose Marie, Student Prince, Bartered Bride, Countess Maritza, Mlle. Modiste, Naughty Marietta, Babes in Toyland, and to close, two weeks of Annie Get Your Gun. The last work will be produced for the first time on the Forest Park stage.

Edwin McArthur reutrns as musical director; he has completed his selection of the personnel, including the huge singing and dancing chorus. The orchestra of fifty will be made up of members of the St. Louis Symphony.

Singers Engaged

The cast of principals appearing in various productions have been recruited from stars well known in radio, screen and opera. Jarmila Novotna will have the female lead in The Bartered Bride, and others selected to portray various roles are Rosemarie Brancato, Brian Sullivan, Walter Cassel, Wilma Spence, Edwin Steffe, Mary Wickes, Gabor Carelli, Marie D'Attili, David Poleri, Jack Goode, William McCarthy, Ralph Herbert, Joe E. Marks Mariquita Moll, and Ralph Herbert. Arthur Barnett will make his local debut in the role of Charlie Davenport in Annie Get Your Gun, which he portrayed with the Broadway company. These are but a few of the fifty-three artists that will be heard during the season.

Somewhat lower subscription seat prices will prevail, ranging for the twelve week series from $33 for box seats, down to $3.80 for those near the top of the amphitheatre. As usual, the 1700 free seats immediately back of the reserved sections will be available to all comers. The management reports the largest subscription sale yet recorded for any season.

Recitalist Heard

Harold Zabrack, a former St. Louis pianist, now a member of the faculty of the Chicago Musical College, was heard in a recital at the Wednesday Club auditorium. His interpretations of the classics were searching and well studied, with their true atmosphere always in evidence, and his approach to the moderns showed an equal affinity for the newer idioms. A facile technical equipment and splendid tone production added to the enjoyment of his comprehensive program. O. C.

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JENNIE TOUREL MEZZO-SOPRANO

LJUBA WELITCH SOPRANO

Contemporary Music At Tureck Home

The American Composers Alliance is making available the works performed on the first two evenings of contemporary music at the home of Rosalyn Tureck by composers who are members of the Alliance. The works heard on May 2 included the Fifth Piano Sonata by Jack Beeson, played by John Kirkpatrick; a Song Cycle by Milton Babitt, sung by Bethany Beardslee, soprano, with Jacques Monod at the piano; Two Sonatas for Piano by Roger Sessions, performed by Beveridge Webster; Two Studies for Violin and Piano by Luigi Dallapiccola, given by Ruggiero Ricci and Michael Field; and Ralph Shapey's Second String Quartet, interpreted by the Juilliard String Quartet.

The programs were arranged by Miss Tureck and Abraham Skulsky. The purpose is the presentation of modern music for professionals only, and it is sought to do away with all commercial aspects surrounding public concerts.

Eta Harich-Schneider in Recital

A harpsichord recital was presented at the Kaufmann Auditorium, New York, on April 29 by Eta Harich-Schneider, the entire program being devoted to J. S. Bach's Goldberg Variations. The monumental work was played by memory, in itself a remarkable feat. Her treatment of the score was marked by lack of any flamboyancy; in general, the style of the playing was sober, authentic and scholarly. The fact that the various sections were given without abridgment added to the value of her performance.

F. T.

Toscanini in Europe

Arturo Toscanini left by air on May 5 to spend four months in Italy. He was accompanied by his daughter, Countess Castelbarco. The maestro will pass some time at his villa on Lake Maggiore and will also conduct some recordings in Milan with the Scala Opera company.

NAACC Sponsors Fete at Denton

In co-operation with the North Texas State College School of Music (Dr. Walter Hodgson, dean) the English, Art and Physical Education departments and organizations contributed their talents in presenting the Festival of Twentieth Century American Fine Arts in Denton, Tex., April 7, 8 and 9. In music, poetry, art and dance programs some 200 students and faculty members participated, with Gerhardt Dorn of the music faculty as coordinator. Under sponsorship of the National Association for American Composers and Conductors, daily concerts of piano, vocal, organ, choral, chamber and orchestral works highlighted the three-day festival. With the co-operation of publishers G. Schirmer and M. Witmark and Sons, who made orchestral scores available to the National Association, concerts of music composed between 1915 and 1950 offered works by Henry Hadley, Charles M. Loeffler, Henry Cowell, Ernst Bacon, Charles Ives, Walter Piston, Vincent Persichetti, Quincy Porter, Frederick Jacobi, Harold Morris, Robert Russell Bennett, Leo Sowerby, Virgil Thomson, Aaron Copland, Paul Creston, Gardner Read, George Gershwin and Gena Branscombe. Dr. George Morey, conductor of the North Texas State College Symphony, planned the programs and appeared as flute and viola soloist with the chamber music groups. Julia Smith, composer, of New York, chairman of membership of the NAACC, acted as liaison between the National Association and the Texas college and assisted Dr. Morey in planning the musical offerings. Mrs. Henry Hadley, widow of the founder of the NAACC, attended the festival and addressed the audience at the final concert.

Margaret Sittig's Engagements

Margaret Sittig, violinist, with Frederick V. Sittig at the piano, gave a recital this spring at the Palm Beach residence of Mrs. Frederick Guest, cousin of Winston Churchill. They also gave two recitals at the Graham-Eckes School in Palm Beach, and one in Hollywood, Fla. In all these programs, Miss Sittig featured a new composition, Credo, by a Florida composer, Wells Hively, head of the music department of the Graham-Eckes School. Miss Sittig and her father have returned to their home in Stroudsburg, Pa., for the summer.

Windsor Re-engaged in Milwaukee

MILWAUKEE, WIS.—Lilly Windsor, soprano, returned for her second appearance in this city late in March, and repeated her initial success. With the artistic background of George Schick's accompaniments, Miss Windsor displayed her gifts of tone and interpretation in arias by Mozart, Nicolai, Gounod and Johann Strauss, a Schumann song cycle, and a group of Spanish folk songs by De Falla. K. D.

Hilltop Company in Festival

The Hilltop Musical Company of Baltimore closed its first season of operatic productions with a spring opera festival on April 20 at Catherine Hooper Hall, presenting Lockrem Johnson's A Letter to Emily. This group has offered 31 productions in their ten months' season, including 14 operas. Plans for a season of summer stock are under way. Don Swann, Jr., is the company's producer, Hugo Weisgall, the director.

Music World Loses Notables, Including Elisabeth Schumann

ELISABETH SCHUMANN

ELISABETH SCHUMANN, 63, eminent opera soprano and lieder singer, died at Memorial Hospital, New York, on April 23. She had been ill for several months. Mme. Schumann was born in Merseburg, Germany, the daughter of an organist who provided lessons for her in musical theory as well as voice. She made her operatic bow in Hamburg as the Shepherd in Tannhaeuser in 1910 and was a member of that company until 1919, singing leading roles. In 1911 she appeared as Sophie in Der Rosenkavalier in the first local hearing of that work. In 1914 she sang this role with the Metropolitan Opera, but returned to Germany after a year because of the outbreak of World War I. In 1917 she was heard as Zerlina in Don Giovanni under the baton of Richard Strauss at the Zurich Festival. After 1919 she was a leading member of the Vienna State Opera for nearly 20 years. When Strauss made a visit to the U. S. in 1921 as guest conductor of the Philadelphia Orchestra in programs of his works, Mme. Schumann was the soloist, and he played the piano accompaniments for recitals of his songs which she gave. She also appeared at the Munich Festivals, in London and South America.

After the seizure of Austria by the Nazis, Mme. Schumann, who was then in France, came to the U. S., became an American citizen. She was the head of the voice department at the Curtis Institute of Music, and known internationally as a leading exponent of lieder singing, appeared extensively in recitals here. Her voice was of individual timbre, having a silvery quality and high range, and was used with great delicacy and charm in her interpretation of songs. The soprano's last appearance in New York was on Feb. 5, 1950, in Town Hall, when she was accompanied by Bruno Walter, a friend and colleague of long standing. Tributes were paid to her memory by a number of notables in music, including Lotte Lehmann, who was associated with her for many years at the Vienna State Opera. Surviving are her son, Gerd Puritz, who is a program producer with the BBC in London, and who came here by plane on being apprised of her death; also three grandchildren, Christian, Rupert and Joy Elisabeth.

HARDESTY JOHNSON, 53, tenor and voice teacher, died in New York on April 23. A native of Boston, he had been heard in both opera and concert. He was especially known as an oratorio and church soloist, and had appeared at the Worcester and Bethlehem Bach Festivals and in Hollywood Bowl. He sang Hermann in Tchaikovsky's Queen of Spades with the New Opera Company in 1941. Mr. Johnson was a member of the Juilliard School of Music faculty for 11 years, and had previously taught singing at the Zoellner Conservatory in Los Angeles, at the University of Southern California, and at the Minneapolis College of Music. Surviving are his widow, the former Beverly Peck; his mother, and two sisters.

CARLOS N. SANCHEZ, 93, whose position as an authoritative voice builder was recognized internationally, passed away in New York on April 27. Mr. Sanchez's career as a singer began in Europe after Adelina Patti and Asger Hamerik assured his family that he had an outstanding voice. He studied under the elder Lamperti in Milan and with Duprez in Paris, and sang in leading opera houses of Europe, South America and Cuba. In this country he toured extensively in concert with Giuseppe del Puente and Hippolito Lazaro. Later he established himself as a vocal instructor at the Peabody Conservatory of Music, Baltimore, and of the old New York Conservatory of Music. Among Mr. Sanchez's pupils were Federico Carasa, of the Manhattan and Hammerstein Opera Companies; Georges Cacum, of the Paris Opéra-Comique; Vincente Ballester, formerly of the Chicago and Metropolitan Opera Companies; and recently Margherita Bartelli, of the San Carlo Opera House, Naples. He was an honorary member of the Bohemians. Surviving are a daughter, Margarita, and two sons, Carl and Marshall.

FREDERIC AUSTIN, 80, English composer and singer, died in London on April 10. Born in that city, he served as organist at Liverpool, then as teacher at the College of Music there. Later, studying voice with Kirkby Lunn, he became a favorite baritone in oratorio and sang in Wagner operas with the former Beecham Company. Mr. Austin composed a number of orchestral works and arranged the Pepusch music for Gay's The Beggar's Opera, which had 1,463 consecutive London performances between 1920 and 1923. In 1940 he conducted this version with the Glyndebourne opera company. He was a former president of the British Incorporated Society of Musicians and was for many years associated with the Royal Philharmonic Society.

AMELIA SEEBOLD, 92, an opera and concert singer at the turn of the century and later a teacher of voice, died at her home in New York on March 23. Mme. Seebold studied under the younger Lamperti and made her debut at 18 in the Royal Opera House at Berlin. She later gave concerts in Italy and France, and in 1885 came to the United States to continue appearances on the concert stage.

Mrs. Bonelli Dies in Fire

Mrs. Pauline Bonelli, divorced wife of Richard Bonelli, noted operatic baritone, and herself well known as an opera soprano, died in a fire which destroyed her home in West Burley, N. Y., on May 4. She was confined to bed with an illness and apparently was overcome by smoke. Born Pauline Curley in Newport, R. I., she won honors in voice at the New England Conservatory and later studied in Paris. She sang with the Monte Carlo opera and elsewhere in Europe and the U. S. under the stage name of Pauline Cornelys.

Flint Has Spring Fete

FLINT, MICH.—This city celebrated its 31st annual observance of National and Inter-American Music Week with a Spring Festival of Music, May 4-11, coordinated by the Flint Community Music Association. Represented on the programs were public schools, country schools, private schools, churches, service clubs, music in industries, public libraries and radio programs. The Flint Civic Opera presented Flotow's Martha, and several performances were heard of Menotti's The Medium.

New Sigma Alpha Iota Chapters

Sigma Alpha Iota announces the installation of college chapters at the University of Texas, Austin, Tex., and at Immaculate Heart College, Los Angeles. Mrs. Clarence M. Sale, the fraternity's executive secretary, officiated at the University of Texas installation, and Christine Springston, national second vice-president, installed the Immaculate Heart chapter. Dean of Fine Arts at the University of Texas is Dr. E. W. Doty. Dr. Franz Darvas heads the School of Music at Immaculate Heart College.

Rosenthal for South America

Manuel Rosenthal has been engaged by Bernardo Iriberri for ten concerts with the Orquestra Sinfonica de la Ciudad de Buenos Aires, and three performances for the Societa Wagneriana there. In addition to concerts Mr. Rosenthal has conducted recently in Paris, he composed several scores on commission for the French Radio. On Oct. 9 he will lead the Paris Orchestre National in the world premiere of his Aesopi Convivius, theme and variations for violin, piano and orchestra, commissioned and played by Carroll Glenn and Eugene List.

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MAY 15, 1952

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Verdi Statue Unveiled in Mexico City Park

By Charles Poore

MEXICO, D. F.—The recent unveiling of a Verdi statue in Sullivan Park, Mexico City, represents one of several ways in which the National Verdi Committee has sought to honor and perpetuate this composer's memory. The statue was done by the Mexican sculptor Octavio Ponzanetti; and the unveiling was attended by the President of the Republic, Miguel Aleman, and other state officials.

Among other activities the Committee sponsored excellent productions of Rigoletto in the Bellas Artes, afterward in San Luis Potosi, and in Guadalajara, with an all-Mexican personnel. There was also a performance of the Verdi Requiem in the Bellas Artes some time ago.

The Committee is made up of Italians resident in Mexico, working with complete cooperation of the Mexicans devoted to opera.

Celibidache Continues Series

The spectacular success Sergiu Celibidache has achieved this season directing the Mexican Philharmonic induced the management, Asociación Musical Daniel, to add another week's concerts. All were benefits—one for the University Students, free; one a Red Cross Benefit in the Bellas Artes; and one for the orchestral players, in recognition of the magnificent results they have achieved under Celibidache's inspired direction.

The season's programs offered little of novelty; but to old and familiar works such as the Nut Cracker suite and the Falla's Three-Cornered Hat, he gave a delightful reading. He fashions every note with loving care, and directs with so complete a mastery as to create a spirit of repose. Long to be remembered were the majesty, breadth and depth of the final movement of the Sibelius Second Symphony, as he directed it. The orchestra under his baton has played to sold-out houses, with standing room only.

Final Musicale

The eighth and final musicale of the season will be given by the Concert Artists Guild on May 17 at Steinway Concert Hall, presenting Rosalie Adragna, soprano, Pasquale Verduce, bass, Yvette Rudin, violinist and Vincent Sperandeo, pianist. Accompanists are Esther Ostroff and John Ahlstrand, with Mme. Simon Barere at the second piano for Mr. Sperandeo.

SCENE FROM GIANNI SCHICCHI, as recently presented by the NBC Television Opera Theatre, with Ralph Herbert in the title role. The Puccini work was repeated from last season. **(Story on page 27.)**

Munch Announces Programs For Berkshire Festival

BOSTON. — Charles Munch returned from Cuba to his home in Milton, recovered from his illness and recently resumed his duties as Music Director of the Boston Symphony Orchestra. He had drafted his programs for the remainder of the season in Boston, for this Orchestra's European tour as well, and for the Berkshire Festival at Tanglewood, July 5 to Aug. 10.

The programs for Tanglewood will be as follows: Chamber orchestra concerts in the Theatre, Munch conducting, on Saturday evenings and Sunday afternoons: July 5-6, Bach and early French composers; July 12-13, Mozart; July 19-20, Haydn and Schubert.

The concerts by the full Boston Symphony Orchestra in the Music Shed will be given on Thursday evenings, Saturday evenings, and Sunday afternoons, Mr. Munch to conduct two concerts in each weekend.

Series A:—Thurs. July 24—Beethoven, Symphony No. 3, "Eroica"; Brahms, Symphony No. 1. Sat., July 26 (Pierre Monteux conducting)—Cimarosa, Overture, The Secret Marriage; Schubert, Symphony No. 9 in C major; Stravinsky, The Rite of Spring. Sun., July 27—Franck, Symphonic Piece from The Redemption; Bizet, Symphony; Dallapiccola, Chorus, Savonarola; Ravel, Daphnis and Chloe, Suites 1 and 2 (with chorus).

Series B:—Thurs., July 31—Beethoven, Overture to Leonore No. 3; Schumann, Piano Concerto; Hindemith, Metamorphosis; D'Indy, Symphony on a Mountain Air. Sat., Aug. 2 (Pierre Monteux conducting)—excerpts from Wagner's Ring of the Nibelung (with soloists). Sun., Aug. 3—Beethoven, Overture to Egmont and Symphony No. 8; Debussy, Iberia; Honegger, Danse des Morts (with chorus)—first performance in America.

Series C:—Thurs., Aug. 7—Schumann, Symphony No. 1 ("Spring"); Swanson, Short Symphony; Tchaikovsky, Symphony No. 4. Sat., Aug. 9 (Leonard Bernstein conducting)—Copland Symphony No. 3; Sibelius, Symphony No. 5.

Munch will close the Festival on Sunday, Aug. 10, with a performance of Berlioz's Requiem for chorus and orchestra, with four supplementary brass choirs.

Mr. Munch will make a new departure in his programs for chamber orchestra in the Theatre-Concert Hall, opening the festival. Hitherto devoted to music of Mozart and Bach, they will also include contemporaries of both and works of today. The program on Saturday evening, July 5, will be all-Bach but will also list the Fifth Symphony in D minor by his son, Carl Philipp Emanuel. J. S. Bach will be represented by his Cantata No. 140, Wachet auf, to be conducted by Hugh Ross, the Concerto for Two Violins (soloists, Richard Burgin and Ruth Posselt) and the Third Suite. On Sunday afternoon, July 6, the program will include music of Rameau, Couperin, Purcell, Vivaldi, and Lalande, including the latter's choral De Profundis. On Saturday evening, July 12, Mr. Munch will present Handel's Concerto Grosso No. 4 for strings, the Symphony in C major by Dittersdorf, Richard Strauss' Metamorphoses for 23 solo string instruments, and Milhaud's La Création du Monde. On Sunday afternoon, July 13, he will conduct the final three symphonies of Mozart, in E flat, G minor, and C major ("Jupiter"). On Saturday evening, July 19, Mozart's Litaniae and a piano concerto will open the program, Lukas Foss appearing as piano soloist. Mr. Munch will conduct Schubert's Mass in G major on this program and repeat it on Sunday afternoon, July 20. To open this final concert he will present two symphonies of Haydn, No. 99 in E flat and No. 86 in D major ("Paris").

IN THE MAILBAG

What Time Does to Musical Judgment

To the Musical Courier:

Recently a book on Song and Song Writers by Henry T. Finck, well-known New York music critic of the past generation, came into my hands. The book was published in 1900 and is an interesting proof of the importance of the time element in adjusting musical judgment of a given period.

Mr. Finck's narrow-minded and antagonistic attitude toward Brahms, for instance, compared with his enthusiasm over a song writer like Robert Franz, are perfectly amazing. He extolls Franz on fully 31 pages as the greatest song writer since Schubert, while he dismisses Brahms in a miserly 7 pages. If Mr. Finck could look over the situation as it is today, he would have to eat his words, at least as they refer to Brahms. He would find that Franz is almost forgotten, while Brahms is considered one of the greatest song writers of all times.

I cannot resist quoting some of Finck's pronouncements to the exhilaration of the cognoscenti.

Speaking of Brahms' music in general he says: "In chamber music Brahms holds his own against any modern rival, but his symphonies, while cleverly constructed, have not one tithe of the ideas to be found in Rubinstein's Dramatic and Ocean symphonies, and the same lack of ideas we note in his songs, as compared with Franz's." Now, the "ideas" he found in (Anton) Rubinstein's symphonies, did not help them to survive the short period of success. I heard the "Ocean" Symphony performed *once* in my conservatory days, and never again since.

About Brahms' songs Finck has this to say: ". . . his melodies—and usually his harmonies too—are like the musical small-talk of Mendelssohn, provokingly trite and commonplace. I am often amazed that he should have been willing to pen and print such meaningless twaddle"—strong words, these!

But, of course, Brahms does not need any boosting. He survived the vicious attacks of Hugo Wolf in the "Wiener Salonblatt," and Mr. Finck's lack of appreciation did not hurt him either. The names of many creative musicians who enjoyed a certain vogue during their lifetime, have by now fallen into oblivion. The really great ones only gain in stature as "Time Marches On."

KAROL LISZNIEWSKI.

The Need for Faith

To the Musical Courier:

If ever faith were needed, it is in music, a profession which abounds with ups and downs for many. My story is like that of hundreds of others: pianistic talent shown at an early age; fine parents, relatives, and now a wife, willing to help both spiritually and financially; scholarships, enabling further study, and successes—at least important to me—in playing concerts and as soloist with a major symphony orchestra; finally the ultimate and inevitable goal, . . . a New York debut in Town Hall, with some degree of success. All of this jointly with teaching on the piano staff of a well-known conservatory in a large Eastern city. . . .

Concert preparation and the teaching of a great variety of talents, ages, and personalities can produce a heavy strain. Both jobs must be well done, and there are ever-increasing competitions and demands made upon one's musicianship. . . . All the more reason that faith—though difficult sometimes to attain—is a *must* in every musical achievement undertaken. . . . I have found that believing in a Power higher than oneself has been the greatest antidote to musical frustrations, and sometimes . . . prayer has worked wonders both for me and for my pupils. Calm confidence makes tonal activities more enjoyable, the adjustments to musical problems easier. Belief . . . gives one courage to combat adverse conditions and helps one to bear the stings of unjust criticism. I recommend this philosophy to others in attaining a wholesome and true attitude toward their art.

FREDERICK E. GRIESINGER.

Concerning Operatic Role

To the Musical Courier:

On page 10 of the Courier for April 15 I read: "In the final Il Trovatore of the season, April 3, Giuseppe Valdengo sang his first Count di Luna at the Metropolitan." He sang the role before, on Jan. 3, 1949, in a cast with Stella Roman, Inge Manski, Jussi Bjoerling, Jerome Hines, Cloe Elmo, Anthony Marlowe and Jerome Davidson, with Emil Cooper conducting. ALFORD CHALVIEN.

N. Y. College of Music Events

Two young assistant members of the faculty were featured on a faculty broadcast on WNYC, April 12—Una Hadley, pianist, and Ugo Di Dio, conductor. On April 23 compositions by students of the college were featured in a concert at the school. The young composers were theory students of Dr. Warner Hawkins, Dr. William Pollak, Siegfried Landau and Dr. Erich Katz.

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SILHOUETTES By MARY CRAIG

Seeing the Stars Of Tomorrow Today

The step between a successful appearance in a studio concert and professional status - plus - engagements usually is a wide one. Unless the young instrumentalist, dancer or vocalist has been one of the fortunate few who have had audience experience paralleling the early study years, there is apt to be a period of indecision and possible dismay. What to do next?

Even with all good will, excellent contacts and, especially, adequate financial resources, it is evident that making an immediate major debut recital is often unwise. Each season brings an excess quota of gifted unseasoned, unready performers who have hoped to grasp recognition and position overnight and who, instead, are mercilessly flayed by the press or ignored. Without a testing time, a thorough screening of talent and flair for stage, and the experience of the weight of performance, hasty debuts are both expensive and hazardous.

Despite wise advice and the opportunities which may be offered by studio contacts, many neophytes rush headlong into a debut under conditions which would try the nerve and experience of mature artists. The resultant fiasco is often unjustly blamed upon the teacher whose counsel has gone unheeded. Frequently the aspirant receives an undeserved "demerit" which stands for a lengthy period as an inhibition-forming mark upon the budding career.

The problem of proceeding from studio recital to professional concert is being solved to a great extent today by several fine organizations whose members and sponsors are concerned with the presentation of talented young musicians under auspices which may produce concrete engagements. Thus the performer gains valuable experience before wagering everything upon a publicized major auditorium debut. Rare indeed is the student who becomes an immediate star. But when the student is actually ready to be heard and ready to begin, he should have an adequate hearing.

"Auditions Unlimited"

One of the newest ventures in young artist presentation is Auditions Unlimited, which sponsors recitals for professional and debutant talent. This organization was founded by Major Joel B. Guin, well-known lecturer, author and explorer. Becoming interested in the music side of the entertainment world, he designed what he terms "showcase" recitals to help the artist launch a career without great expenditure. The plan works through preliminary auditions, from which no applicant with music credentials is barred. Worth while talent is selected from these first hearings.

Each Saturday at 5 p.m., Auditions Unlimited hears talented artists representing various branches of the musical and theatrical professions. There is usually an audience, including program chairman, talent buyers, agents, bureau managers, bookers, and television, radio and newspaper representatives. The best of the young artists are presented each Sunday at 5 p.m. in Carnegie Chapter Hall in a concert program. At the end of each concert a social session gives the audience and the performers a chance to get acquainted.

Further Advantages

These first appearances are on the order of club engagements, a combination of professional and social function, plus the chance of "clicking" with an invited agent or manager. But future plans for Auditions Unlimited are being developed. Outstanding performers are chosen for hearing on one of the big programs scheduled in the main auditorium of Carnegie Hall. There are also in the making enterprises involving promotion aid for deserving, brilliant young artists.

There is no charge for the preliminary auditions. If the artist likes the organization and the project, and desires to continue, he is asked to become an active member of the group, paying the nominal dues which are his sole obligation in the venture. Thus, at little cost a singer or a player may try out his or her ability and eligibility for a career.

Major Guin has in his files successful examples of several auditioners who are forging ahead, and the promise of career-building for numerous others. When asked why—with a strenuous lecture schedule of his own—he undertook the exacting musician field, he replied that it was something he had always wished to do, "to stabilize, economize, and start on the high road of achievement, the debutant of today who is the star of tomorrow."

Concert Artists Guild

Another excellent artist presentation group is the Concert Artists Guild, which has completed a schedule of eight recitals this season in Steinway Hall. In these at least thirty-five instrumentalists and vocalists were given appearances. The Guild is now an established, stabilized organization, and the programs strive to maintain a high musical standard. With Mme. Simon Barere, president; Thea Glussmann, program-director, and Sandra Helfgott, secretary, the work is growing more effective and valuable in contribution to our music life. While applications for audition are not restricted, the aspirant must offer to the committee, in charge credentials and background data attesting to musicality and training. The selectees are listed and placed on the program roster as soon as practicable. Enthusiasm and interest dominate Guild meetings as plans are formed for an extension of the schedule.

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writers, teachers and publishers have received coverage in this department. This is a fine organization achieving valuable results in composition and artist hearings. For students of the New York Singing Teachers Association members there are the auditions for the several Young Artist Concerts held in Carl Fischer Hall. These are too widely known to necessitate further explanation, with one exception. For the fortunate top honor winners there will be forthcoming a Town Hall debut. This is a development of the annual series.

To go further into the many audition opportunities is not here possible. The National Federation of Music Clubs, the Naumburg Foundation, the Griffith Foundation of Newark all offer authentic and unbiased opportunities to bridge the gap between the lesson and the debut.

NEWS IN BRIEF

Dr. Heinz Unger conducted two Bach Festival concerts in London, Ontario.

A. W. Binder, composer, recently spent seven weeks in Israel and was a guest lecturer at the Hebrew University in Jerusalem. He organized a composers' committee for the first cultural exchange between the U. S. and Israel, and conducted the Kol Israel Broadcasting Orchestra.

A program of 18th century music, introduced by Prof. Lucyle Hook of Barnard College and arranged and directed by Stoddard Lincoln of the Juilliard School of Music, was given in Barnard Hall on April 30.

Eva Levenson, player of the soprano and alto recorders, was heard in a program of contemporary music for these instruments on April 28 at the Circle-in-the-Square, New York. The program included a first performance of the Dahomey Suite for recorder and piano by Mieczyslaw Kolinski, with Ilse Sass, pianist, assisting.

The Pomona College Symphony Orchestra, under Kenneth Fiske, gave a concert at the Chino Institution for Men, Chino, Cal., including the world premiere of a Concerto in C major by Karl Kohn, Vienna-born pianist and composer, member of the college music department.

Winners in the Young Artists Auditions conducted by the Philadelphia Civic Grand Opera Company, and jointly sponsored by the company and Philadelphia Station WFIL-TV, were Leslie Alyanakian, Agnes Spieker Hoot and Beverly Bowser, sopranos. Each will receive a contract with the opera company for its 1952-3 season at the Philadelphia Academy of Music.

Joseph Schuster, cellist, will leave in June for engagements in Europe and Israel.

Leah Effenbach, pianist, gave a recital in Los Angeles, at the Assistance League Playhouse. Besides numbers by Bach, Brahms, Griffes and Chopin, she played Ernesto Halffter's Dance of the Shepherdess and Dance of the Gypsy.

The New York City Chapter of the American Guild of Organists presented Virgil Fox on May 12 in an organ recital at the American Academy of Arts and Letters.

Mimi Benzell, coloratura soprano, and Erich Leinsdorf, conductor of the Rochester Symphony Orchestra, head the program of the Third Annual Queens Music Festival by the American Fund for Israel Institutions, June 15, at the Flushing Meadow Amphitheater.

Tomiko Kanazawa, Japanese-American soprano, appeared with the Metropolitan Opera as Cio-Cio-San in Madama Butterfly on its Spring tour in Minneapolis, Sunday afternoon, May 18. Miss Kanazawa was engaged for a guest appearance in place of Licia Albanese.

RAINA SEMEONOVA, coloratura soprano, and TASSIA BERTAIN, dramatic soprano, are to be heard in the Kittain-Chaliapin Studios' spring recital at Carnegie Recital Hall on May 20.

Fritz Mahler will conduct Undertow by William Schuman on May 21 with the Oslo Radio Symphony and on June 1 with the Danish State Symphony in Copenhagen.

The New Music Quartet gave a program on May 4 at the Circle-in-the-Square, offering sonatas and quartets by Scarlatti, Tartini, Boccherini and Verdi.

Erno Balogh, pianist, who appeared for five consecutive seasons at the Eastern Nazarene College, Wollaston, Mass., contributed his services at a benefit concert there on May 9 to raise money to purchase a Steinway Concert Grand for the new concert hall.

Gustave L. Becker, pianist and teacher, who celebrates his 91st birthday this month, will give a recital in Steinway Hall on May 23, the 80th anniversary of his first public performance at the age of 11. Besides works of Bach, Beethoven and Chopin, Mr. Becker will play a group of his own compositions.

Central City Opera's 1952 Plans

CENTRAL CITY, COLO.—Plans for the 1952 opera festival here this summer were announced by Frank H. Ricketson, president of the Central City Opera House Association. A four weeks' season, opening June 23, will include productions in English of La Boheme and The Marriage of Figaro. Donald Oenslager will design the settings for the Puccini work, and Dr. Elemer Nagy, of the Hartt Foundation, Hartford, Conn., will stage and design Figaro. Tibor Kozma will be the musical director for both productions, assisted by Walter Taussig. Florence Lamont Hinman will direct the chorus, and Lillian Cushing the choreography. Casts include, as newcomers, Genevieve Warner, Ann Ayars, Virginia MacWatters, Elinor Warren, Hugh Thompson, Frances Bible, David Poleri, Michael Bondin, Luigi Vellucci, Joan Gibbons and Chester Watson. Returning are Frank Valentino, Davis Cunningham, Anne Bollinger and James Pease.

Jacobi Works in Three Cities

Frederick Jacobi's opera, The Prodigal Son, had a studio performance at the Arts and Letters Club in Toronto on April 22. His Music Hall Overture was given in Vienna on April 7 by the Vienna Symphony Orchestra under Herbert Haefner in a concert which also included Antheil's Symphony No. 5 and Bruckner's Symphony No. 6 conducted by F. Charles Adler. Mr. Jacobi's Toccata for Organ, was played by E. Power Biggs at the Columbia University Festival.

N. J. Hears Verdi Requiem

The New Jersey Symphony Orchestra, Samuel Antek conducting, closed its 30th anniversary season on April 28 and 29 with two performances of the Verdi Requiem, assisted by the New Jersey Festival Chorus, Herva Nelli, Janice Moudry, Ernest McChesney and Jan Gbur.

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Chicago Hears Choral Programs

By René Devries and Dosha Dowdy

CHICAGO.—Choral and instrumental organizations are prominent in the calendar of music events as the season closes, giving audiences and concert reviewers a month's respite before the opening of the Grant Park and Ravinia seasons.

Orchestra Hall concerts were presented within the month by the Apollo Musical Club, under its new leader, Henry Veld; the Civic Music Association, celebrating its 39th Annual Young People's Festival; the Civic Orchestra of Chicago (for the development of symphony players) in its own concert, the third of the season, and sharing in the Youth Festival, under the direction of George Schick; the Youth Orchestra of Greater Chicago, Herman Felber, conductor; the Svithiod chorus, with Lauritz Melchior as soloist; the Glee Club of the Chicago Association of Commerce and Industry, directed by LeRoy Wetzel; the Marshall Field & Company Choral Society, Albert Stewart, conductor; the Halevi Choral Society, Hyman Reznick, director; and the Chicago Business Men's Orchestra under George Dasch, with Mischa Mischakoff as soloist (the last event to be reviewed in the next issue).

The Apollo Musical Club, oldest of the organizations, now in its 80th year, is rich in performance background. The presentation on April 25 of Bach's St. Mathew Passion marked the Club's third Orchestra Hall appearance this season. There were distracting features which prevented the spirit and beauty of the work being continuously sustained. Mr. Veld is obviously an earnest musician and an experienced leader, but his vigorous conducting style was not in keeping with the spiritual feeling of the work. It seems to this reviewer that a fresh appraisal of the Club's personnel needs to be made, with the intention of improving the calibre of the chorus. The well-chosen soloists saved the performance from complete mediocrity. Outstanding were Harold Haugh, tenor, as the Evangelist, and Louis Sudler, baritone, as Christ, whose splendid singing and fine feeling for the spirit of their roles set them apart as superior interpreters. Lillian Chookasian's beautiful contralto was a distinct asset to the performance. Henrietta Chase and Nelson Chase and Nelson Leonard were the competent soprano and bass soloists.

The Civic Music Association's Festival was given by a chorus of 400, heard in three groups of songs directed by Marx Oberndorfer, and the Chicago Civic Orchestra under George Schick's direction, with the highly talented young pianist, Barbara English, as soloist in the Allegro movement of Beethoven's Concerto in C Major. The orchestra opened the concert with Weber's Overture to Der Freischütz, and later in the program played Tchaikowsky's Scene and Waltz from Eugene Onegin.

A special feature of the concert was the presentation by Louis Sudler (the association's new president) of Edward Johnson, former general manager of the Metropolitan Opera, a newly appointed member of the board of directors, who spoke charmingly on Building Future Audiences. Mr. Johnson addressed his remarks to the young concert-givers, and won warm response from all present. The audience joined the children in singing America the Beautiful, to close the concert.

Barbara Russell in Recital

Barbara Russell, contralto, gave her first Chicago recital in Fullerton Hall, April 23, accompanied by Russell Wood. The singer has a rich voice of fine quality, though it is sometimes unreliable in its upper register. She sings with assurance and taste, and has personal attractiveness. Yet with these basic attributes of the concert artist, Miss Russell does not at this point project well enough the spirit of her songs to be an entirely successful recitalist. The program's first half was lacking in contrast; this reviewer regretted not being able to hear the latter part, offering contrast to songs of Lully, Debussy, Gluck, and Scarlatti, which were not brightened much by Poulenc's suite, Le Bastiaire, and Donizetti's dramatic aria O Mio Fernando. Composers represented on the second half of the program were Russell Wood, David Diamond, Mahler, Schumann, Strauss and Bernstein.

Catherine Sauer Heard

Catherine Sauer, pianist, who gave a Kimball recital on April 23, is a talented pianist and mature musician. The first portion of her program (not heard by this writer) listed a transcription of an anonymous Siciliano and Rigaudon (c. 1735), Paradies' Toccata in A major, two sonatas of Scarlatti, and Beethoven's 32 Variations. Linking the latter half with the first was Schumann's Kreisleriana, given a competent performance, but not a wholly satisfying one musically. The pianist was at her best in interpreting pieces of Brahms and Rachmaninoff, and in performances of her own attractive compositions, and the closing Toccata of Ravel. The large audience enjoyed several encores.

Pro Musica Trio Closes Series

A gala audience filled the Arts Club's Concert Hall on April 23 to hear the Pro Musica Trio in their final concert this season under the auspices of the Chicago Chamber Music Society. A first local performance of Rameau's Third Concerto, beautifully played, opened the program, followed by Alexander Tcherepnin's Trio, op. 34, given its first performance here last season, and previously reviewed. The musicians did full justice to the work's musical importance, respecting the simplicity and economy which marked the composer's writings during this period, thirty years ago. In direct contrast to the Tcherepnin was Brahms' expansive and eloquent Trio in C Minor, op. 101, with its multifarious colors and large design. The work was given a magnificent performance, attesting the fine artistry of Nina Minchin, pianist, and her associates, Fritz Siegal, violinist, and Ennio Bolognini, cellist.

Society of American Musicians Meet

The Society of American Musicians, meeting at the Cordon Club on April 21, were regaled by two gentlemen with decidedly different offerings, although they have been friends for many years. Walter Paepcke, the generous backer of the cultural and musical development at Aspen, Colorado, spoke at length of the activities of the famous center of the arts, and showed interesting slides of the region, of the orchestra, choruses and soloists which have performed there. He was introduced by B. Fred Wise, president of the Society, who called attention to the importance of the undertaking.

Later in the evening, Rudolph Reuter, a former president, played a short program of piano music, containing some of the numbers he performed in the first recital given at Aspen, under Mr. Paepcke's auspices, in the rehabilitated opera house in 1947. This and a series of chamber music events by the Reuter-Weicher-Powers Trio marked the beginning of what has since become an important factor in the cultural activities of the country.

Mu Phi Epsilon Program

The Chicago Alumnae Chapter of Mu Phi Epsilon, at the third annual award reception in the Cordon Club, May 6, presented Gloria Sorenson, soprano, as

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the "Mu Phi of the Year from the Chicago area," which includes chapters at Northwestern University, De Paul University, the American Conservatory and Chicago Musical College. Chosen to represent the points of the triangle were Roberta Rux, pianist (De Paul); Roma Scheib, contralto (American Conservatory); and Maxine Knorr (Chicago Musical College).

GERALD SMITH, baritone, who will give a recital in Thorne Hall, on Saturday evening, May 24. His program will include songs of Francesco Durante, Beethoven, Hugo Wolf, Brahms, Rossini and Ravel, and first Chicago performances of John Duke's setting of Five Poems by Vincent McHugh, and songs by Ernst Bacon. Mr. Smith will be accompanied by Harold Eisberg. Mr. Smith appeared as baritone soloist with the Omaha Apollo Club for their performances of Mendelssohn's St. Paul, on May 13.

Riegger Works at Northwestern

On April 23, Northwestern University presented an evening of Wallingford Riegger's music at Lutkin Hall. The event drew an especially large audience, extra seats having to be brought in. The opening Nonet for Brass was impressive, well conducted by John Paynter and played with much skill. Fred Shoettler, a fine young pianist, played the suite, New and Old, to be followed by the Suite for Two Pianos performed by George Soulos and Myra Friedman. The now well-known Music for Brass Choir, first performed in New York in 1949, brought an enthusiastic response from the audience and had to be repeated. The latter half contained three choral works and the Music for Voice and Flute. The cantata, In Certainty of Song, for soloists, mixed chorus and chamber orchestra, conducted with great skill and understanding by Northwestern's music dean, George Howerton, was a fitting climax to an unusually satisfactory evening of music.

Mr. Riegger is visiting professor of composition at Northwestern this year. His classes have been an inspiration to the student body. This manifestation of his gifts as a composer was a suitable climax. The conductors, Dwight Weldy and Glenn Bainum, and various excellent soloists further contributed to the concert's success.

Ada Paggi Studio News

The Cincinnati Conservatory of Music, under the Cincinnati Institute of Fine Arts, presented Lucile Foster, dramatic soprano from the studios of Ada Paggi, in a recital in Conservatory Concert Hall, April 25. The program listed Beethoven's scena and aria, Ah Perfido; songs of Fauré, Duparc, Wolf and Brahms; Wagner's Liebestod from Tristan und Isolde; and contemporary songs of Crist, Sydow, and Hindemith. Ralph Karl Sydow was the accompanist.

Sharnova Studio Events

Recent winners from Sonia Sharnova Studios are Edith Lang, who as a Society of American Musicians award winner, will be presented in Kimball Hall recital next season; and Philomena Santoni, who won the $100 award in the Young Artist Contest sponsored by the Chicago Artists Association, and will appear in Curtis Hall recital, May 27. Miss Lang gave a program for German-American Charities at South Port Athenaeum on May 3, and sang the role of Marie in The Bartered Bride on the Chicago Theater of the Air (WGN) on May 10.

Evelyn Ucitel sang in a presentation of Menotti's The Telephone, at the Standard Club this month, under the auspices of the Jewish Big Sisters, and for the women's division of the American-Jewish Congress, at the Covenant Club.

Gladys Hemus Studio Calendar

Gladys Hemus presented five artist-students in recital in Curtis Hall recently in an attractive program, offering representative song literature. Those participating were Dolores Hornig, Barbara Jesperson and Shirlee Schuessler, soprano; Kathe Kirk, contralto; and Virginia Heliner, mezzo-contralto.

School News

The Chicago Musical College has announced the engagement of Martial Singher and Alexander Schneider as permanent members of the faculty. Both artists will be at the college one week out of every month throughout the school year, beginning in September, 1952—Mr. Singher, for private lessons and repertoire classes; and Mr. Schneider to teach and hold classes in violin, viola, and chamber music.

Important events on the Roosevelt College School of Music May calendar include two concerts by the school's Symphony Orchestra and its Chorus; three performances by the Opera Workshop; a two-piano faculty by Dumesnil and Reuter; and those by Saul Dorfman, pianist, and Belva Hardy, soprano.

The three closing concerts of the University of Chicago's Spring Quarter, presented the 15 String Quartets of Haydn, played by the Schneider Quartet, organized by Alexander Schneider for the purpose of playing all of Haydn's quartets, showing the development of the string quartet throughout the composer's life.

The De Paul University School of Music has initiated the Liturgical Music Workshop to provide fully accredited graduate and undergraduate courses under the guidance of nationally known authorities, for organists, choir directors, singers, and teachers. "The Workshop has been planned and organized from the viewpoint of the liturgical musician and the entire program is keynoted by the course in Liturgy," according to a statement issued by the school.

Music Week Celebrated

The Illinois Federation of Music Clubs (Mrs. Charles A. Pardee, president), in celebration of National Music Week, presented daily concerts at the Chicago Temple, in the center of the metropolitan area, May 5-10. The concerts were given by Helen Westbrook, organist-composer, and Allan Keller, tenor, with Rhea Shelters, accompanist; the Chancel Choir of the First Methodist Church, Evanston; Robert Lodine, organist; the A Cappella Choir of Concordia College; Nancy Carr, soprano, and Frederick Marriot, organist.

Allan Keller was also heard in a program given at the Baldwin Organ Salon during Music Week.

Japan Youth Concerts Aided

Eloise Cunningham, founder and chairman of the Young People's Concerts Association of Japan, recently left for that country after spending an extended leave in the United States. While here, she met with a group of music leaders to discuss a suggested personnel for an advisory committee in this country, to aid with plans for the Japanese association. Miss Cunningham described the programs of the Young People's Concerts Association in Japan, which combine educational and recreational phases, and include some elements peculiar to young people's orchestral concerts here. Music commentary is introduced, instruments are demonstrated, and themes from works played. Listeners are provided with notes describing the numbers, and each program features an American and a Japanese song to be performed by the audience.

In 1950, after the Japanese Broadcasting corporation withdrew its support, a financial committee was formed, which persuaded foreign business organizations and banks to sponsor the series through purchase of shares at 10,000 yen each. Each sponsor receives tickets for the concerts. The members of the committee included Mrs. Douglas MacArthur, Maj. Gen. G. D. de la Chevalerie, Chief of the Belgian Mission in Japan, and many others, and the present honorary committee lists Mrs. Matthew Ridgway, R. V. H. Redman, counselor of the United Kingdom Mission, and others.

Advisory Committee

The advisory committee formed here hopes to aid in obtaining scores, choral music, instruments and other music supplies. Miss Cunningham took with her a French horn for a musician in the Tokyo Symphony, gift of the National Federation of Music Clubs, whose president, Mrs. Ada Holding Miller, was among the prominent musical folk attending the meeting in New York. Others were Mrs. Edward R. Wardell, Chairman of the Young People's Concerts Committee of the New York Philharmonic-Symphony Society; Mrs. Ernest H. Schelling, widow of the founder of the Philharmonic Young People's Concerts; Ernest La Prade, Supervisor of Music Research of the National Broadcasting Company; Tristan E. Beplat, assistant vice-president of the Manufacturers' Trust Co., New York, Finance Chairman for the Toyko concerts; Prof. Ruysaku Tsunoda, of Columbia University, and Shigeo Matsumoto, New York representative of the Bank of Japan.

German Festival Plans

The Munich Opera Festival, to be held this year from July 20 to Aug. 17, will include Mozart's Don Juan, Abduction from the Seraglio and Cosi Fan Tutte, Wagner's Ring, Tristan and Meistersinger, Strauss' Elektra, Rosenkavalier and Ariadne, and Pfitzner's Palestrina. A special night devoted to the dance will include first performances of new ballets by Gottfried von Einem and Werner Henze. Among the conductors will be Ferenc Fricsay, Robert Heger, Eugen Jochum, Erich Kleiber, Josef Keilberth and Georg Solti.

The Wiesbaden May Festival will be held from May 10 to June 10. Among the events are guest performances by the Vienna State Opera, the Opera di Roma and the Zurich Opera.

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Composers' Symposium Held at U.C.L.A.

By C. Sharpless Hickman

LOS ANGELES.—Numerous recitals, as well as the second annual symposium of student composers, have served to give Los Angeles area music lovers an opportunity to assay the calibres of local young musicians and—in the case of the composers' symposium — their confreres from northern California.

The symposium, held this year at U.C.L.A., embraced six programs, a showing of U.C.L.A. experimental films (some with music by student composers) and numerous meal-time and coffee sessions at which shop talk was the rule. Represented were graduate and undergraduate student composers from U.C.L.A., U.S.C., Univ. of Calif. at Berkeley, Stanford, Univ. of Utah, and Pomona, Occidental and Los Angeles City Colleges. Critics Lawrence Morton, Albert Goldberg and Mildred Norton served as chief moderators at the discussions following the three evening programs. Dr. John Vincent of U.C.L.A.'s music department was nominally in charge of this year's symposium, though U.C.L.A. students themselves did the planning and handled the arrangements under the coordination of Robert Erich Wolf and Sallie Lou Parker. Non-student composers in attendance included Ernst Krenek, Leon Kirchner and Andrew Imbrie, among others.

Qualities of Works Discussed

The general qualitative level of the works performed was of an encouragingly high level, though almost all of the music showed a morbidity and unbalance which seemed a reflection of our times. Lawrence Morton's summation at the final discussion was most pertinent in pointing out that most of the composers represented had arrived at a point of commanding harmonic resources, but not of melodic—typical of youthful writing—and that many of the works lacked a "point of reference" necessary for the generally modern chomaticism in which they were stated.

Of the works we heard—a majority, but not all of those performed—the ones which most impressed us were string quartets by Mantle Hood (U.C.L.A.), William Carlin (U.C., Berkeley) and Chaloner Spencer (U.C., Berkeley); a Prelude and Scherzo for Orchestra by William Fowler (Utah); a sonata for violin alone by Robert Erich Wolf (U.C.L.A.) and a short Piano Quartet by Richard Hoffman (U.C.L.A.).

Influence of Bartok

The dominant musical influence in these and the other works heard seemed to be that of Bela Bartok, though Hindemith, Toch and Schoenberg were also to be found in healthy measure.

Hood's quartet was pessimistic on the whole, but also exceptionally expressive, with its gloom relieved cleverly in the second movement by a trio section with a wisp of reminiscent waltz. It was wonderfully put together, contrapuntally very well handled, with its contrasts in bodies of tone rather than textures. Its reiterative counter-patterns tended, however, to a slight monotony. Hood, a pupil of Toch, goes to Holland shortly to do research in Indonesian music as a Fulbright scholar.

Carlin's quartet was a remarkable (and often melodic) piece for a composer's first effort, with logical developmental progress, a seriousness and sincerity which never plunged into suicidal morbidity, and an assuaging tonal lustre. A pupil of Andrew Imbrie, he is definitely a talent to follow with interest. Hoffman's piano quartet was note-splattering in the Anton Webern style, with its dead-pan seriousness caught offguard by a clever third movement fugue which was worked out from what was, at first thought, the tuning of the players' instruments. Hoffman, for some time the student assistant of Schoenberg before the latter's death, is an uncompromising 12-tone composer, but one with granitic integrity and faith in that style. His was one of the few markedly atonal works heard.

Young Performers Presented

The 48th season of Pasadena's Coleman Chamber Music Assn. series ended with its sixth annual concert by winners of the competition for young chamber music group which it sponsors. Eight new ensemble groupings, ranging in age levels from the very early teens to the mid-twenties, entered the competition this year, with the winners being a clarinet quintet coached by violin pedagogue Vera Barstow, and including in its ranks Rosemary McNamee and Arlene Boyle, violins, Thomas Hall, viola, Dorothy Mark, cello, and Richard Waller, clarinet. They were heard in works by Mozart and Brahms which admirably displayed their excellent balance and real chamber music style, as well as commendable individual performing talents. All are in their late 'teens and early twenties. Two honorable mention awards were also given to groups which shared the program with them: a piano trio coached by Peter Meremblum and including Marlena Krumenacker, piano, Werner Martens, violin, and Eugene Wilson, cello; and a clarinet-cello-piano trio coached by clarinettist Mitchell Lurie, whose members were Richard Lesser, Larry Lesser and Gaye Bennes. The Coleman Association, incidentally, announced for next season appearances by Pierre Fournier, the Quartetto Italiano, the Juilliard Quartet, and pianist Rosina Lhevinne, the New York Piano-String Quartet, and Mr. Lurie's Fine Arts Wind Ensemble.

Phi Iota Chapter of Phi Beta music fraternity presented Phyllis Althof and Marjorie Low, sopranos, and Patrice Kelly, flutist, at its annual young artists' concert. Miss Althof, whose operatic work in Carl Ebert's local productions (most notably in his recent presentation of Menotti's The Consul) has been most promising, was the star of the evening, with Miss Kelly a close competitor. It seemed to us that Miss Low's material was not well chosen for her voice or stylistic command.

Leah Effenbach's piano recital revealed a greatly matured young artist whose command of her instrument—both in virtuosic expressiveness and musicianly good taste—showed enormous advance over her previous public appearances. She is a pianist to be reckoned with, and her steady, unassuming progress manifested itself in flawless technique, beautifully controlled tone, and interpretative flair of an imaginative and exciting order.

Krenek Sonata in Recital

Another fine young pianist heard in solo recital was Charlotte Zelka, a pupil of Artur and Karl Ulrich Schnabel, and locally of Maurice Zam. This artist has a penchant for the contemporary and her programs contain unusual interest for this reason. Ernst Krenek's harsh, exceedingly complex yet trenchant Fifth Piano Sonata was her major vehicle on the first half, followed by a musically bejewelled treasury of short piano pieces by South and Latin American composers, including Salas, Sas, Amengual, Castro, Fabini, Ginastera, Guarnieri, Plaza, Paz, Merillo, Ponce and Villa-Lobos. Miss Zelka's stunning technique, her tonal coloring—unique in so young an artist—and her evident interest in these works made the concert a distinct pleasure. More youthful artists should take this tack, and introduce their hearers to new fields. From this spirit of adventure they, and their audiences, have everything to gain.

Alice Mock Heard on West Coast

Alice Mock scored in a last-minute replacement of Dorothy Dow as soloist with a recent concert of the Los Angeles Philharmonic under Alfred Wallenstein, singing Benjamin Britten's Les Illiminations which she had previously recorded for Alco. Last summer she sang the same score in La Jolla with the Musical Arts Orchestra, Nikolai Sokoloff conducting. With the Los Angeles Evenings on the Roof she was soloist in an all-Schoenberg programs and, early this year, in the Schumann Dichterliebe, with Edward Rebner.

Elissa Carel in Coast Recital

LOS ANGELES.—On April 26, 50 guests listened to the young coloratura soprano, Elissa Carel, at the invitation of her teacher, Belle Forbes Cutter. Miss Carel possesses a warm, clear voice, and, with the able assistance of Galen Lurwick at the piano, made an excellent impression in two groups of songs, an aria and scene from Lucia di Lammermoor, and the aria Qui la voce from I Puritani.

D. B.

Radio Archive Founded

A documentary record of more than half a century of radio pioneering and development was presented by RCA to the Massachusetts Institute of Technology for dedication as an industrial supplement to the M.I.T. Library. The documents, known as the RCA-Clark Collection of Radioana, represent the equivalent of approximately 5,000 volumes.

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Graham Performs at Juilliard

By Rosalyn Krokover

A series of six performances by Martha Graham and Company, which started on April 22, were presented by the Juilliard School of Music for the benefit of the Dance Scholarship Fund. The music was supplied by the Juilliard Orchestra under the direcion of Frederick Prausnitz, and Helen Lanfer was listed as assistant and musical advisor to Martha Graham.

This was Miss Graham's first appearance in New York in two years, and as usual she attracted her special kind of audience—those who are so completely in accord with her philosophy and approach that their enthusiasm borders on cultism, and those who still are not convinced but readily admit that Graham cannot be dismissed.

For her opening program Miss Graham selected Errand Into the Maze, Judith, and a new work, Canticle for Innocent Comedians. Errand Into the Maze is set to an especially composed score by Gian-Carlo Menotti and has a Noguchi set. Steward Hodes is now the male character in the piece. it seemed that, on this occasion, Miss Graham danced with even more dramatic tension than ever before; and with dramatic force which she conveyed, her movements had strength without strain.

Canticle for Innocent Comedians

There were high and low spots in Graham's newest work, Canticle for Innocent Comedians. The mobile sets by Frederick Kiesler had little imagination; and the score, by Thomas Ribbink, could hardly be judged fairly, since it was conceived for wind quintet, voice and percussion, and was performed in a piano reduction with percussion. The work itself is unnecessarily long and the music could not possibly sustain interest as it was presented. However, there were many beautiful moments in the choreography, and possibly one of the most beautiful of all solos in the modern dance literature will emerge from this work. That is the section named For Moon, as danced by Yuriko.

The idea upon which this work is based is described in the program note: "As we create our landscapes, our worlds, places for happenings, as we enact our praises, as we do it in simplicity and joy, we are all innocent comedians on the stage of life." Actually the piece is composed of eight solos strung together with a chorus of six dancers who set the mood by manipulating the mobiles between each dance. The solos are: In Praises: For Sun (Bertram Ross), Earth (Mary Hinkson), Wind (Cohan), Water (McGehee), Fire (Hodes), Moon (Yuriko), Stars (Helen McGehee and Robert Cohan) and Death (Pearl Lang). There is much skill and imagination in the work but it still needs a great deal of editing and ironing out of kinks. After it has received its due attention it would be interesting to see it performed with its correct musical accompaniment.

MARTHA GRAHAM

The Triumph of Joan

Judith, like The Triumph of Saint Joan, which was performed by Graham on the following night, was commissioned by the Louisville Symphony Orchestra. Neither is successful as a dance work. The music dwarfs the dance action; even a personality as strong as Graham's is overpowered by the volume of sound which comes from a full symphony. And in the Triumph of Saint Joan there is so much dead stage that one is hardly aware of anything but the music. William Schuman composed the score for Judith and Norman Dello Joio for St. Joan.

Herodiade, with Graham and May O'Donnell, was the other work on the second evening. Like Errand Into the Maze, it, too, received a stunning performance.

All of the works were presented in a most professional manner, and the lighting by Jean Rosenthal provided the extra touch of theatre magic.

Ethel Butler and Pearl Lang in "Y" Programs

Two disciples of Martha Graham, Ethel Butler and Pearl Lang, gave programs at the Y on successive days, May 3 and 4. Both had companies; and with the exception of one work on Lang's program, El Penitente, the choreography was all their own. And there the similarity comes to an abrupt end.

Ethel Butler exemplifies the pitfalls so difficult to avoid when working with an artistic innovator with so powerful a personality as Graham. Miss Butler's expressive vocabulary is so strongly influenced by Graham that her work emerges as an unconscious burlesque of her teacher. Her assisting dancers were obviously still in the student stage and the entire program lacked professional finish.

On the other hand Pearl Lang has assimilated all of Graham's teachings and is now using them as a basis upon which to develop her own considerable talents. She is one of the few of the younger dancers who has both a gift for performing and choreography. Her means of expression have an easy way about them, though with a constant undercurrent of strength. The company also boasted many strong dancers—Mary Hinkson, Dorothea Douglas, Patricia Birsh, Matt Turney, Bertram Ross, David Wood, Dale Sehnert, Murray Gitlin, Irving Burton, Ronne Aul, Bruce Marks and Carol Dallagio. This program could be recommended on every count.

Dance News

Mme. Romola Nijinska, wife of the late dancer, is now being presented by Musical Artists in a lecture-demonstration program. She will relate highlights in the life of the late Nijinsky and Paul Szilard will illustrate the dance forms discussed. Also on the agenda is Mme. Nijinska's new book, The Last Years of Nijinsky, to be released shortly by Simon and Schuster. . . . Jose Limon and Dance Company opened a spring tour on April 18 in Nashville. Following the tour in this country the company will appear in Havana and Latin America. . . . Ballet Theatre has commissioned Agnes de Mille to create a ballet based on a Civil War theme with music by Virgil Thomson. The production is being designed by Lemuel Ayers. . . . The annual concert by the students of the Dance Department of the High School of Performing Arts will be given at the "Y" Theatre on May 24 and 25. There will be new works by Shirley Broughton, Doris Ebener, Lucas Hoving, Robert Joffrey and Gloria Newman as well as new musical scores by Lou Harrison and John Strauss. . . . Midi Garth, Stuart Hodes and Linda Margolies gave a recital at the "Y" on April 20. Mara and the Cambodian Ballet were seen in the same theatre on May 24.

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RADIO, TELEVISION

1952 Contemporary American Music Festival Broadcast

Columbia University, in collaboration with CBS, and under the sponsorship of the Alice M. Ditson Fund, presented this year's Contemporary American Music Festival on April 26 and 27. All the concerts were broadcast from coast to coast over the Columbia Broadcasting System.

The series opened with a program of chamber music by the Budapest String Quartet, playing Two Sketches Based on Indian Themes by Charles T. Griffes and Quincy Porter's String Quartet No. 8. It continued on April 27 with the Trinity Choir of St. Paul's Chapel singing Otto Luening's Alleluia, Randall Thompson's The Last Word of David, and Philip James' Psalm 150.

E. Power Biggs, during his organ recital, assisted by a brass group directed by Arthur Fiedler, performed Normand Lockwood's Concerto for organ and brasses, Variations on America by Charles Ives, and Frederick Jacobi's Toccata in G minor for organ.

The broadcasts of String Serenade by the Alfredo Antonini Orchestra programmed short compositions by Johann Friedrich Peter, Virgil Thomson, Henry Cowell, Lou Harrison, Robert McBride, Alan Hovhanness, and Aaron Copland.

Two World Premieres

The crowning event was the orchestral concert given by CBS Symphony, with Leopold Stokowski conducting and Leo Smit, pianist, as assisting artist. The hour-long program included two world premieres: Alexei Haieff's Concerto for Piano and Orchestra and Roger Goeb's Symphony No. 3. Mr. Haieff's composition is a brilliant addition to the rather meager contemporary piano concerto repertoire. His writing is brilliant, concise and at times impressive. The score is structurally elegant and transparent. The rather episodic style is telling in its condensation and persuasive in its finesse of sound. Though the piano is mostly used in passage work which is part of the whole sound picture, and less as a virtuoso solo instrument, the concerto is a grateful task for a skilled pianist. It requires high technical dexterity as well as musical perception and interpretative insight. One doubts whether the composer could have a better interpreter for the work which is dedicated to him and to Janice Newman, who commissioned it for Mr. Smit.

Mr. Goeb, in his Third Symphony is revealed as a craftsman of ability. The score is written with considerable feeling for proportion of sonorities and structural design. It is, however, rather heavy going up to the last movement, when a theme which seems to stem from the folklore of our country is used with imagination and an acute sense of its possibilities. What the work may lack in inspiration it partially makes up for in the clean and always well planned construction.

Both composers received the accolades of the invited audience. During the intermission, Mr. Stokowski received the Alice M. Ditson Award for 1952.

H. W. L.

Schicchi Repeated on NBT

Puccini's Gianni Schicchi, in a repeat performance from last year's production, was the last of this season's offerings of the NBT Television Opera Theatre. With Samuel Chotzinoff as producer, Peter Herman Adler as musical and artistic director, Hans Busch as stage director, and Kirk Browning as a television director of imagination and technical prowess, the short opera again had a marked success. The cast, identical with that of last season, and headed by the excellent Ralph Herbert in the title role, Virginia Haskins as Lauretta, Robert Marshall as Rinuccio, and including also Jean Handzlik, Ruth Kobart, Evelyn Keller, Kenneth Smith, Robert Goss, Paul Ukena, Nubert Norville, Emile Renan, Lloyd Harris, Francis Monachino, Robert Holland and David Pfeffer, sang with vocal attractiveness. The artists were musically and histrionically competent in their individual efforts. The moment when each was shown in a close-up, reacting to the late Buoso's will which left them without a bequest, was especially striking.

To round out the evening, Mia Slavenska and Frederic Franklin presented excerpts from The Nutcracker, ballet by Tchaikovsky, in inimitable fashion. Herbert Grossman conducted the orchestra.

H. W. L.

RADIO NOTEBOOK

NBC: Gian-Carlo Menotti received this year's Peabody Award for his Amahl and the Night Visitors, the opera commissioned by NBC and first performed over the NBT Network. . . . Wilfred Pelletier, guest conductor of the NBC Symphony for three concerts in the spring series, appeared for the first time this season on May 3. . . . William Primrose, on NBC's Television Recital Hall, May 4, offered his own edition of Beethoven's Notturno in D for viola and piano; David Stimer was the accompanist. . . . George London made his first appearance on the Telephone Hour, May 5. Lily Pons sang three arias as guest star on the same show, May 10, Donald Voorhees conducting the Bell Symphony on both broadcasts.

WOR: A new weekly series, Sylvan Levin—Piano, opened April 26; it presents 15 minutes of piano music with Levin, music director of WOR, at the keyboard. . . . Mariquita Moll, soprano of the New York City Opera Company, and baritone Grant Garnell were soloists at the Levin Opera Company next day. . . . Italian Feature Film had its debut on Channel 9 on April 29 with the showing of an hour's version of Traviata. . . . Leoncavallo's Pagliacci with Richard Tucker, "Met" tenor, soprano Nancy Carr and baritone Mario Fiorella and with Henry Weber conducting, was offered by Chicago Theatre of the Air, May 3. . . . Patrice Munsel of the "Met" was starred in a radio version of the musical film, Luxury Liner, on the MGM Musical Comedy Theatre, May 7. . . .

WQXR: Alma Dettinger was hostess to a group from the Henry Street Settlement Music School, April 29, marking the school's 25th anniversary. They included Grace Spofford, director; Abba Bogin, composer-pianist, a graduate; Mme. Isabelle Vengerova, noted piano teacher; and seven students now studying there, ranging in age from 10 to 22 years. . . .

WNYC: The City Amateur Orchestra closed this year's series of concerts with a program on April 27. Franz Bibo conducted. . . . On May 2 the Juilliard Concert Series presented the Juilliard Orchestra and Chorus, with Jean Morel conducting, in Stravinsky's Symphony of Psalms and Mendelssohn's "Italian" Symphony. . . . Hands Across The Sea, with Herman Neuman as commentator, in co-operation with the Kosciuszko Foundation, offered Music from Poland on May 3. . . . The competition for the Francis Rogers Vocal Scholarship is being held on five consecutive Wednesdays, starting April 30. All high school students of New York City, between 16 and 18, are eligible. . . .

CBC: With Nicholas Goldschmidt conducting and Herman Geiger-Torel as stage director, the CBS Opera company completed its fourth season with a performance of Puccini's Tosca. . . .

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MUSICAL JOTTINGS

Lewisohn Stadium features will include a concert version of Carmen under **Mitropoulis,** programs devoted to works of **Menotti, Jerome Kern,** Italian opera, **Rodgers** and **Hammerstein, Gershwin** and—a fashion show. . . . When the old Broad Street Station was formally closed, April 27, the last train to pull out carried the 103 players of the Philadelphia Orchestra and **Eugene Ormandy,** en route to a tour, and playing lustily Auld Lang Syne. . . .

The American Symphony Orchestra League holds its national convention in Erie, Pa., June 19-21. . . . The Barber of Seville and Falstaff will be presented next season by the New England Opera Theatre in new English versions by **Boris Goldovsky.** . . . Conductors from the U. S. appearing at the Florentine May Festival include **Mitropoulis, Stokowski** and **Rodzinski.** . . .

The Virginia Symphony Orchestra, under **William Haaker,** is touring for six weeks, playing 70 concerts in 49 communities in that state, Maryland and Kentucky. . . . The City of Montreal will add a subsidy next fall to the $3,500 annual grant from the Quebec Government given annually to the Pro Musica Society, presenting Sunday afternoon chamber music concerts. . . .

The City of Los Angeles Bureau of Music has marked its seventh birthday in May. From 1945 through 1951 the total attendance at its chorus rehearsals, community sing sessions, band concerts and special events amounted to 1,873,100. Its program, coordinated by **J. Arthur Lewis,** costs local taxpayers $106,000 annually, and 17 youth and 14 adult choruses are maintained. . . .

Triple honors came to **Gladys Swarthout** when she closed the music seasons in three cities, singing at Wheeling, W. Va., with the Symphony Orchestra; also at Jackson, Miss., for the Cancer Fund; and at the University of Miami as guest soloist. . . . **Norman Carol,** violinist, and **Elinor Barbara Trobbe** were recently married in San Francisco; **Mr. Carol** is doing Special Services work with the U.S. Army. . . . **The American Society of Piano Technicians** will conduct its national convention in New York Aug. 1 to 5.

Jacques Abram, pianist, touring Holland for the sixth time, served as U. S. representative for ceremonies in The Hague marking that country's Commemoration Day, May 3, in the presence of **Queen Juliana.** . . .

Musicians Emergency Fund is seeking $250,000 for its hospitalized veterans' music service, of which **Jean Tennyson** is national chairman; since 1945 group has provided 100,000 music lessons for 4,000 patients in VA hospitals. . . .

Rudolf Friml married **Kay Ling,** his secretary, in San Francisco; fourth marriage for the composer, who is 67. . . .

Cpl. A. Thomas Talbert, pianist and composer, a member of **Gen. Matthew B. Ridgway's** General Headquarters, will make his piano debut in the Orient at Hibiya Hall in the Japanese capital in mid-May; entire proceeds of the concert will be used to found a Talbert Scholarship Fund at Tokyo Conservatory. . . . The Aspen, Colo., Masque and Music Club sponsored the premiere of a musical play, I've Had It, with words and music by **Luke Short** and **Joe Marsala,** at the Wheeler Opera House in that community. . . . Ten leading hat designers recently named their choices for the "Ten Best Chapeau-ed Women of America," and these included **Mary Bothwell, Jeanette MacDonald** and **Mrs. Lauritz Melchior.** . . . A daughter, Victoria, their first child, has been born to **Mr.** and **Mrs. Norman Dello Joio.** . . .

The San Antonio Music Co. received the Brand Name Foundation's plaque as the "Brand Name Retailer of the Year" at a dinner in the Waldorf-Astoria, acceptance being made by **Ray S. Erlandson.** . . . Rare editions of **Bach** works, which went through the siege of Budapest and were brought to this country by **Agi Jambor,** were used by the pianist with the Philadelphia Orchestra on April 19 in an all-Bach program. . . .

The 70th birthday of the late **Artur Schnabel** (April 17) was honored when during the week of April 14 the N. Y. Public Library exhibited portraits, MSS., letters and other memorabilia of this artist in the Music Division. A memorial concert was given by **Juilliard String Quartet, Helen Schnabel, Bruno Eisner, Alexander Schneider,** and **Frances Webster,** mezzo. . . . When **Aaron Copland's** A Lincoln Portrait was performed by the Teaneck, N. J., Symphony Society under **Donald Mairs** recently, the narrator was **Dotts Johnson,** actor-balladeer. . . . The Hufstader Singers, under **Robert Hufstader,** gave three public concerts of Gregorian and other music at The Cloisters, on the afternoons of April 15, 17, and 19. . . . **Dr. Charles Haywood,** associate professor of Music at Queens College, has been awarded a fellowship with the Folger Shakespeare Library, Washington, to continue work on his book, **Shakespeare** in Music, and **Dr. Edward Lowinsky,** also an associate professor, a fellowship with the Princeton Institute for Advanced Study to do research on Renaissance Music. . . .

Newlyweds **Roberta Peters** and **Robert Merrill,** of the Metropolitan, will make their first joint concert appearance at Ebbets Field, Brooklyn, at the fourth annual Music under the Stars concert, June 7, along with **Morton Gould** and **Benny Goodman.** . . . **Sir Laurence Olivier** will sing the role of Macheath in a film version of **Gay's** Beggar's Opera, to be made in England. . . . **Mario Lanza,** too, is slated for a new film role—that of the hero in The Student Prince, which M-G-M will do. . . . **Helena Morsztyn** is giving a series of four lecture-recitals on **Chopin's** music at the Kosciuszko Foundation, N. Y., on successive Monday evenings. . . .

Verdi's Nabucco was revived by the Philadelphia Civic Grand Opera on April 24, with **Giuseppe Bamboschek** conducting. . . . The San Francisco Opera will restore **Donizetti's** Daughter of the Regiment with **Lily Pons** next fall, the opera conducted by **Pietro Cimara.** . . . The Culver-Stockton College School of Music took a student production of Marriage of Figaro on tour to Canton, Mo., Quincy, Ill., and Keokuk, Ia. . . . **Beethoven's** Ninth Symphony was given by the New Haven Symphony, under **Frank Brieff,** assisted by the New Haven Chorale. . . .

Some 65 members of the N. Y. City Ballet left by air for Barcelona to open a five months' European tour; also departing by plane was the Sadler's Wells Theater Ballet. . . . **Richard Tucker,** "Met" tenor, writes verses in his spare time. . . .

Ezio Pinza has built a house on the side of a rocky gorge in North Stamford, Conn., in which chimes peal the theme of Some Enchanted Evening when visitors push the button on the front door. . . . **Sari Barabas** will appear as guest artist with the Covent Garden Opera Company this summer. . . .

Charles Anthony, tenor, one of the winners of the "Met" Auditions of the Air this year, has dropped his last name professionally; it is—**Caruso.** . . .

. . . According to advices from Holland, where he is touring, **Leon Fleisher,** pianist, recently married **Dorothy Druzinsky;** her father is a violist, and her brother a harpist in the Pittsburgh Symphony. . . .

The State Opera Chorus Association of Vienna, on its 25th anniversary, under **Clemens Krauss,** premiered two works by **Richard Strauss,** a posthumous a cappella choral composition, Die Goettin im Putzzimmer, based on a poem by **Friedrich Rueckert,** and a new adaptation for mixed chorus of Tagezeiten, a choral work written in 1928 to mark the centenary of **Schubert.** . . . **Emanuel List,** basso, now singing with the Vienna State Opera, appeared as Fasolt in a produc-

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tion of Rheingold which the Bayreuth Company gave in Naples during March. . . .

Net estate of the late **Grace Moore** was listed as $231,039 in an estate tax appraisal filed recently, chief beneficiary being her husband, **Valentine Parera;** the soprano left her musical scores, letters from composers and other souvenirs to the music department of Belmont College, Nashville, Tenn. . . .

Geneva is holding another International Concours for Musical Performers from Sept. 22 to Oct. 5; winners of first prizes in voice, piano, clavecin, violin and other orchestral instruments to receive 1000 Swiss francs and a gold watch. . . . Paintings collected by **Ira** and **George Gershwin** are being exhibited in the Tower Gallery of the Los Angeles City Hall under auspices of the Municipal Art Department. . . .

Don Pedro, an opera made up of concert arias and other scenes from unfinished **Mozart** works, was recently given its world premiere in Zurich with success. . . .

Kurt Kasznar has been engaged to play the role of the late **Sigmund Romberg** in the film, The Romberg Story, to be produced by **Arthur Freed** for M-G-M. . . . The Wage Stabilization Board ruled that "one-night stand" musicians could get wage increases without its approval; but members of orchestras and staff musicians under contracts do not come under this decision. . . .

Clevelanders to Mark 35th Year

CLEVELAND.—The 35th Anniversary Year of the Cleveland Orchestra will again be under the musical direction of George Szell, with three guest conductors assisting—Leopold Stokowski for two weeks, William Steinberg for a pair of concerts, and Igor Stravinsky for a program of his works. Rudolph Ringwall, Associate Conductor, will lead two concerts in the regular series. The season of 30 weeks, from Oct. 9, 1952, to May 2, 1953, will also include tours and two full weeks of children's concerts. The orchestra's new chorus, now being organized, will bow in Verdi's Requiem with a quartet including Herva Nelli, Nell Rankin, Jan Peerce and Nicola Moscona. Mr. Szell conducting. The latter will appear again as both piano and conductor in a Mozart Piano Concerto. Other soloists announced include Artur Rubinstein, Rudolf Serkin, Clifford Curzon, Guiomar Novaes and Beryl Rubinstein, pianists; Zino Francecatti, Yehudi Menuhin, Joseph Szigeti, Jascha Heifetz (in a special concert) and Josef Gingold, volinists; Pierre Fournier, Leonard Rose and Ernst Silberstein, cellists.

Brooklyn Institute 1952-3 Series

The 1952-53 Major Concert Series of the Brooklyn Institute of Arts and Sciences, presented at the Brooklyn Academy of Music, will be opened by Vladimir Horowitz on Nov. 11. Following are Jan Peerce, Nov. 25; Erica Morini, Dec. 9; Societa Scarlatti, Jan. 13; Isaac Stern, Jan. 27; American Artists Award recital, Feb. 10; Helen Traubel, Feb. 24; Artur Rubinstein, March 10; and a major ballet company, March 24.

La Puma Opera Productions

La Puma Opera Workshop has presented four operas this month at the Community Center. They were Cavalleria Rusticana and L'Amico Fritz, May 4; Aida, May 10; and Don Carlo, May 11.

San Francisco Premieres Holst and Schubert Works

SAN FRANCISCO—Two local premieres were presented in the fifth annual spring concert of the University Extension Chorus, under Madi Bacon, conductor, and with Nathan Schwartz as accompanist, on April 30 at Veterans Auditorium. Assisting was the Little Symphony of San Francisco.

The contrasted scores heard were Schubert's Mass in E flat and Gustav Holst's Hymn of Jesus. In the beautiful Schubert liturgical work, the solo trio and quartet were provided by Page Swift, soprano, Faith Warburton, contralto, Byron Mellberg, first tenor, Pierce Murphy, second tenor, and Robert Lancaster, bass. Dating from the last year of the composer's life, the Mass first saw publication in 1865 under the sponsorship of Brahms. It is marked by the touching simplicity and melodic beauty which features many of Schubert's choral works, and had a reverent and highly effective performance under Miss Bacon's baton.

Holst's composition, which dates from 1917, is scored for double chorus, singing a dialogue from the Acts of St. John, and also uses a semi-chorus at times, besides the orchestra. It employs Gregorian and more modern coloring. The work is imbued with mysticism and in a technical sense imposes great demands on the performers. In sum, this was a remarkable achievement, reflecting much credit on Miss Bacon, who is lecturer on music at the University of California, head of its Music Extension division, and the conductor of the San Francisco Boys Choir.

The latter group, which appears in performances of the San Francisco Opera Association, was heard in the University of California Spring Chamber Music Concert Series at Wheeler Auditorium on May 9. The program included Pergolesi's Stabat Mater, as well as American folksongs, and songs for contralto, with Henrietta Harris as guest artist.

Duluth Symphony Re-engages Herz

DULUTH, MINN.—Herman Herz will return in 1952-53 for his third season as conductor of the Duluth Symphony Orchestra. The orchestra ended its season on April 25, with Eugene Conley as soloist. Earlier soloists in 1951-52 were William Kapell, Richard Elisasser, Robert McDowell, two orchestra members, Brandon Southworth, harpist, and Eugene Orren, flutist, and (in a concert version of Paciacci), Alice Richmond, Raymond Smolover, Lawrence Winters, Richard Torigi and Mario Lalli. The symphony association reports a highly successful series, ending in the black, and is now in the midst of its annual fund-raising campaign to maintain the orchestra for next season, which will be its 20th anniversary season.

Soloists for Indianapolis

Soloists for the 1952-3 season of the Indianapolis Symphony Orchestra, Fabien Sevitzky, conductor, include Artur Rubinstein, Guiomar Novaes, Ania Dorfmann, Manahem Pressler, Rudolf Firkusny, pianists; Zino Francescatti and Stanley Weiner, violinists; Roberta Peters, Metropolitan soprano, and Igor Gorin, baritone. Twelve concert pairs are to be given between Oct. 25, 1952, and March 22, 1953. A guest attraction will be announced later for Feb. 21-22, when the orchestra will be on tour.

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NEW PUBLICATIONS IN REVIEW

Salzer Studies Structure of Music

Structural Hearing, Tonal Coherence in Music, by Felix Salzer, with a foreword by Leopold Mannes (Charles Boni, 2 vols., 283 pp., 349 pp., $12.50) is an enlightening "guide to the perplexed" during these days of revolutionary change in music. Based on the theories of the late Heinrich Schenker, the author summarizes his aims in the last paragraph of Vol. 1 where he pleads for a theory of music and composition which leads the "ear and mind to understand all details as organic offshoots of the whole, which means the perception of total musical organization."

"Structural hearing" is an attempt to explain the total architecture of a work. It concentrates on the basic structure, with its fixed points of support, and shows the motivation, purpose and direction of the intermediate, embellishing, and connecting material. It is thus a simplifying agency, but since the most difficult thing in the world is to be simple, the books are necessarily complex, being, in effect, a course of study which will take time and trouble to master. The effort, however, is rewarding. Even only the two weeks of reading this reviewer has given the volumes, to this writing, have expanded and unified his understanding of the flow, direction and function of harmony and counterpoint as applied to composition. Those who are profoundly dissatisfied with so-called "traditional" methods of teaching theory and composition in our schools and colleges will find much ammunition towards a new approach in these volumes.

Volume I outlines Schenker's conceptions and guides the student through the terminology and explanation of this new approach to music theory study. Volume II contains 539 examples drawn from every period of Western music. This valuable and significant study is highly recommended. J. W.

New Music

Miniature Score: Lysistrata, by Richard Mohaupt, includes four choreographic episodes from the dance-comedy. The sections are titled: The Wives on Strike and Danse Mondaine; Conspiracy of the Husbands; Rondo of Girls; and Dance of the Huntress. The duration of this modern and strongly rhythmic work, with a touch of antique modal suggestion, is 14 minutes. Scoring is for the five strings, plus an assemblage of brass, woodwind, percussion and piano. The third section, Allegretto Pastorale, is particularly attractive. Associated Music Publishers, Inc., $3.50.

For Oboe (or violin) Solo and Strings: Shanty-Boy, Fantasy on an American Ballad Tune, by Paul A. Pisk, is a pleasing, nostalgic treatment of a traditional tune. The tempo is slow and the infectious tune has a languid grace, while the piano poses some strongly rhythmic counter-figures. Associated Music Publishers, Inc., $1.25. B flat clarinet part also published, 50c.

Clarinet and Bassoon: Five Pieces, by Homer Keller, are simple duets for clarinet and bassoon, with descriptive titles; they provide opportunity for playing of rapid scale passages incorporated in melodious short pieces. The titles are: Off in a Cloud of Dust; Lullaby; Invention; Night Ravens, and Finale. The composer shows a lively fancy and skilled contrapuntal structure. Associated Music Publishers, Inc., $1.50.

Songs: Five Songs, by A. E. Housman, music by P. Glanville-Hicks. The poems chosen for this cycle are: Mimic Heaven, He Would Not Stay, Stars, Unlucky Love, and Homespun Collars. The characteristics of Housman's deeply human, wryly humorous and ironic lyrics are caught in Miss Glanville-Hicks' animated and individually harmonized songs. The average range is an octave from G, the vocal line being mostly simple and yet with some skips of an octave. An attractive recital novelty, with thoughtful content. Weintraub Music Co., N. Y., $1.25.

Mixed Voices: Fantasy on Children's Games, by Elie Siegmeister. A lively and fairly easy novelty based on the singing games of American children, with some amusing and tender undertones. It is for SATB, although a second soprano may assume the part for the alto. The piano score is for rehearsal only. Recommended as an amusing lighter piece for choral programs. The singing time is two and a half minutes. Edward B. Marks Music Corp., 30c.

"Play-By-Color" Piano Books

A series of little Play-By-Color books, for piano, devised to teach children how to play easily and quickly, have been written and published by Leonore and Sid Wolfe, with illustrations by F. C. Gowd. The books are accompanied by a color-chart designed to stand behind the keys, and illustrating the notes to be pressed as indicated by similar colors appearing on the page of notation, which has its notes large, and indicates chords by color blocks. The volumes so far issued include Books I and II, simple ditties; Christmas Carols; Hymns; and Nursery Rhymes; another of Stephen Foster Songs is in preparation. Each contains about ten short tunes, accompanied by words.

DOWN PUBLISHER'S ROW

The Berkshire Centre Opera Department will stage Mozart's La Clemenza di Tito as its chief offering this summer. . . . The South Carolina Symphony under J. Albert Fracht, and with Elliot Magaziner as soloist, recently premiered Edwin Gerschefski's Violin Concerto in A minor. . . . Tadeusz Kassern has completed two operas—a long work, The Anointed, written on commission from the Koussevitzky Music Foundation, and a short score for television, Sun-Up, based on Lula Vollmer's play of that name. . .

A Trombone Concerto by Tibor Serly will have its first hearing by the Chautauqua Symphony, under Franco Autori, with David Shuman as soloist, on Aug. 17. . . . André Singer's choreographic cantata, Alcottiana, for singers and dancers, based on Bronson Alcott's Conversations with Children upon the Gospels, had its premiere on May 5 at Sarah Lawrence College, of which Mr. Singer is a faculty member. . . . A program of Netherlands chamber music recently given in New York had as a feature a Trio by Hendrik Andriessen. . . .

The first Austrian short opera composed especially for television, John Maynard, music by Otto Falter and libretto by Hans Herbst, based on the ballad of that name by Theodor Fontane, 19th century German poet, was premiered by the Rot-Weiss-Rot network in Vienna on March 8. The cast included Alfred Jerger, Julius Patzak, and Alfred Poell, all of the Vienna State Opera. Story concerns a heroic helmsman who stuck to the wheel of his burning ship on a trip across Lake Erie, sacrificing his life to save the passengers'. . . .

Bohuslav Martinu is writing a new short opera based on Tolstoy's What Men Live By and is preparing his own libretto; he is also planning another short operatic work, a comedy, to be presented on a triple bill with his Comedy on the Bridge. . . . Alec Wilder has completed a short opera, The Lowland Sea, with a libretto by Arnold Sundergaard, which was premiered on May 7 by the opera workshop of the New Jersey State Teachers College, Montclair. . . . Arthur Honegger has written his autobiography under the title, I Am a Composer. . . . Ned Rorem is at work on a chamber opera, A Childhood Miracle, with libretto by Elliott Stein, employing six singers and 13 instrumentalists. . . . The American premiere of Uuono Klami's Kalevala Suite was given by the Cincinnati Symphony Orchestra, under Thor Johnson, on April 4 and 5. . . .

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NEW RECORDS IN REVIEW

Capitol: The first series of recordings by the Pittsburgh Symphony under its newly-appointed conductor, William Steinberg, has been released. One disk is devoted to Beethoven's Sixth Symphony. The other is a Schubert coupling containing the Unfinished and Second Symphonies. These recordings are a delight—superbly balanced, tonally smooth, musically disciplined. Altogether first-class from every aspect. Other Capitol releases are a disk containing fluent readings of Rimsky-Korsakoff's Coq d'Or Suite and Capriccio Espagnole, in which Roger Désormière conducts the French National Symphony; the Ravel Miroirs, in which the clear, sharp playing of Leonard Pennario is featured; and Brahms' A minor String Quartet played by the Hollywood String Quartet. The latters' playing is, as usual, well disciplined, but they are sometimes tempted to over-interpret the music.

Concert Hall: A first recording of Beethoven's early oratorio, Christus am Oelberg, features the Vienna Kammerchor, the Orchestra of the Vienna State Opera under Henry Swoboda and a group of excellent vocal soloists. The music is not too interesting, except as an indication of what Beethoven was to develop into, but the release does have historical interest. Another Concert Hall disk is devoted to MacDowell; it contains the Second Piano Concerto, played by Alexander Jenner and the Orchestra of the Vienna State Opera under Swoboda, and the Woodland Sketches played by Artur Balsam. It was about time that the D minor Concerto was recorded, and the present interpretation is satisfactory, as is Balsam's skillful playing of the Woodland pieces.

Remington: The latest of Remington's low priced disks is headed by a complete Messiah, sung in German, with soloists and the Salzburg Mozarteum Orchestra and Dom Choir under Josef Messner. Barring the language shift, the performance is more than acceptable, and the recording is good. A complete La Boheme is less successful. The leads are sung by Daniza Ilitsch and Ratko Delorco, neither especially capable, and the recorded balance is poor. The late Simon Barere is represented with Liszt's B minor Sonata and Funerailles in a recording taken from one of his Carnegie Hall concerts. The playing is grand; Liszt was always one of Barere's specialties. Also for piano is the disk devoted to all of Chopin's Waltzes, played variably by Edward Kilenyi. One of Remington's best recordings, though not so good as an interpretation, is Mozart's C minor Piano Concerto (Sari Biro and the Austrian Symphony under Wilhelm Loibner). For tone and general balance, Remington here has surpassed itself.

Vox: Two re-issues of charming French music are Lecocq's La Fille de Mme. Angot and Planquette's Les Cloches de Corneville. Both are played, each on a single disk, by Jules Gressier and the Lamoureux Orchestra, and both are examples of French operetta at its most charming. There is an idiomatic flavor about this release; the singers are obviously specialists. Another series of excellent Vox releases is contributed by the Pro Musica Orchestra of Stuttgart under Rolf Reinhardt. One disk contains three Bach harpsichord concertos; another is a three-disk set of Vivaldi's L'Estro Armonico; and a two-disk one of the six organ concertos of Handel's Op. 7. Walter Kraft is the organist for Handel, Helma Elsner the harpsichordist for Bach. The results are as honest and musical as one could desire. Some musical piano playing, too, is contained on a disk played by Grant Johannesen, in which are twenty of Grieg's Lyric Pieces.

WCFM: Two rarely-heard piano works for clarinet and piano by Weber—the Grand Duo Concertante and Variations on a Theme from Silvana—are played by Sidney Forrest and Leonid Hambro. This music is an example of the genre display piece at its best, and the playing of both participants is superb. Also from WCFM is a tastefully sung disk of seven Schubert and five Haydn songs, in which Tli Niemela is the soprano, accompanied by Pento Koskimes.

Miscellany: A first SPA (Society of Performing Artists) release is devoted to the music of Frederick Jacobi—the Violin Concerto, the Concertino for Piano and the Night Piece and Dance. André Gertler is the violinist, Irene Jacobi the pianist, and Franz André is the fine conductor of the Orchestra of Belgian Radio. . . . Colosseum has released Brahms' Double Concerto, played by David Oistrakh, Milos Sadlo and the Prague Symphony under Karel Ancerl. The playing sounds excellent, but it is in spite of and not because of the recording, which is almost primitive.

Boston University Choral Events

BOSTON.—Music events at Boston University have included a service of choral and instrumental music by the combined glee clubs at Marsh Chapel, including the first performance of Sacred Cantata by Samuel Walter; a festival at Bayden Memorial Auditorium, with the university's opera workshop presenting Ibert's Angelique and opera scenes, directed by Sarah Caldwell of the faculty; a lecture on the music of Bela Bartok by Dr. Otto Gombosi of Harvard University at the College of Liberal Arts. On May 26, a broadcast concert will be given by Albert Spalding, violinist, and Jules Wolffers, pianist, both of the faculty. In addition, numerous senior and graduate recitals are being given this month.

Sessions for Princeton Faculty

Roger Sessions, American composer, has been named Professor of Music at Princeton University and will rejoin the faculty there in September, 1953. The announcement was made on May 3 preceding the annual Symposium of the Friends of Music at Princeton, devoted to works by graduates and undergraduates of the University. The program included a Requiem in memory of the late professor of music, Roy Dickinson Welch, composed by Stanley J. Seeger, Jr., 21, of Dallas, as his senior departmental thesis.

Mendelssohn Glee Club Contest

The Mendelssohn Glee Club of New York announces that its second annual contest will award a prize of $100 and a certificate to the American composer submitting the "best original male chorus composition." It will be sung by the club at one of its concerts. Entry blanks must be filed before Nov. 1, 1952, and may be secured by writing to the Mendelssohn Glee Club, 154 West 18th St., New York 11. MSS. must arrive before Jan. 1, 1953. Last year's contest was won by Granville English with his work, Law, West of the Pecos.

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Boston Pops Open As Symphony Forces Sail

By Jules Wolffers

BOSTON.—The Boston Symphony Orchestra ended its 71st season on April 25-26 with works which conductor Charles Munch is presenting in the orchestra's current European tour. Both Friday and Saturday audiences bid the orchestra farewell with hearty applause for alert and colorful renditions of a French-Swiss-American list—Barber's Overture, The School for Scandal; Symphony No. 2, for String Orchestra, by Honegger; Debussy's La Mer; the Ravel Daphnis and Chloe Suite No. 2; and the first B.S.O. performance of Walter Piston's Toccata, an energetic and grateful piece previously played here by the Orchestre National of France under Mr. Munch.

To summarize the season, 84 works by 39 composers were heard in the regular subscription series. Mr. Munch's illness probably prevented scheduled performances of certain works, but for the record it can be pointed out that American composers fared poorly again. Only four, Barber, Foss, Piston and Schuman, were represented, with one work each—about five per cent of the total. Beethoven led with a total of nine hearings, Mozart received seven, and Bach, Debussy, Ravel and Wagner came next with four. Listed three times were Honegger, Mendelssohn, Strauss, Stravinsky and Tchaikovsky, and a pair apiece came from Bartok, Berlioz, Brahms, Delius, Handel, Haydn, Hindemith, Roussel and Sibelius.

There were no premieres, but 16 works were introduced to B.S.O. hearers, including the first U.S. performance of Honegger's Monopartita. Guest conductors were Monteux, Ansermet, Beecham, Bernstein, and Woodworth, with associate conductor Richard Burgin taking over four pairs.

Some 80 members of the Boston Symphony Orchestra sailed for Europe on the Ile de France, April 28, to take part in the foreign tour of the organization. Pierre Monteux, associate conductor for the tour, was among them. Charles Munch, conductor of the orchestra, left by air. The orchestra will play at the Paris festival, and will visit other French cities, Belgium, Germany and London, returning to appear in a Boston pop concert on June 3.

Other Concert and Opera Features

The Charles River, which separates Boston from Cambridge, must have seemed a veritable Pacific Ocean to composer Aaron Copland, whose stay as visiting lecturer at Harvard went unnoticed on B.S.O. programs. It was left to the Civic Symphony Orchestra to signalize the distinguished composer's temporary residence here by a performance of one of his works earlier in the year. For a season-closer, Paul Cherkassky's Civic forces played a classical program of Haydn Mozart and Beethoven with some Rimsky-Korsakoff for seasoning. The Jordan Hall concert attracted a large audience and disclosed improvement of tone and timbre under Cherkassky's skillful and persuasive leadership.

The Metropolitan Opera one-week stay at the Hub's Opera House was successful in every way. Cast, orchestra and conductors really went all-out to make each performance worthwhile, in spite of the fact that some of the "Met's" personnel, as is well-known, are not too enthusiastic about these trips to the provinces. Particularly noteworthy was Astrid Varnay's Salome in which the soprano sang and acted with conviction, power and superlative artistry. On the box-office side, every seat for every performance was sold by mail weeks before the Met arrived.

British Organist in Recital

One in the line of Gibbons, Purcell and John Blow was heard in Boston's Trinity Church when William Neil McKie (pronounce McKye) organist and master of the choristers of Westminster Abbey in London, presented works by Bach and English composers before a large and distinguished audience. The organist is not notable for manual or pedal virtuosity, but he does have a rare sense of style, together with consummate good taste.

Pops Begin

And of course, now that Spring is well on its way—the Boston Pops. With the Boston Symphony players on tour, Arthur Fiedler nevertheless assembled an expert crew of eighty players, including ten women, to take over until the regulars return. The opening program on May 1, was a tribute to the players and conductor, who with only three rehearsals, turned out performances in no way inferior to the B.S.O. Pops standard. All the traditional Pops features were present—the tables on the floor, the green-painted walls, the best of the lighter music and the lighter of the best, the spicy Pops encores and a piano soloist in the person of Eugene List to play the Liszt E-flat Piano Concerto.

15th Three Choir Festival Held

The fifteenth annual Three Choir Festival was held at Temple Emanu-El, in New York, May 2 to 5. The opening session in the Assembly Hall was under the sponsorship of the International Society for Contemporary Music, U. S. Section, as well as the congregation, and included an excerpt from the Vedas sung by the soloists' choir under Lazare Saminsky, also works of Holst, Borodin, and Rimsky-Korsakoff devoted to saga subjects, Alice Mock, contralto, and Robert Price, tenor, being among the soloists. Kathryn Oakes, soprano, was heard in the lament of Yaroslavna from Borodin's Prince Igor, and an interesting excerpt composed by Blondel, page and singer to Richard the Lion-Hearted, was paired with an air from Grétry's opera devoted to that warrior, the last sung by Gloria Gonano, contralto.

Modern choral works premiered were the Ninth Sonnet by Ben Weber, of searching twelve-tone style; The Dark Night, a vigorous, dissonant treatment of an excerpt from The Song of Solomon, by Charles Mills; and Mr. Saminsky's Five-Petalled Flame, a colorful and poignant setting of an Elinor Wylie poem. The last-named composer conducted the entire group, and the other two creative artists were present to bow. Norma Holmes, pianist, was heard in two premieres, Tocata Dance-Conversation by John Weinzweig, and an Essay by Paul Pisk, both interesting and individual works, also Relationships, a set of canons, by John La Montaine. Closing this concert were two choral works, a richly scored and majestic Laudate Dominum by Florent Schmitt and a vivacious Holiday Song by William Schuman. Manfred Malsch was the piano accompanist for portions of this program.

Robert Baker, who was at the organ for the first event, also played preludes by Roger Sessions, John Tasker Howard and Jacobo Fischer on the Friday concert at 5 p.m. The choral music heard was by Alfred Whitehead, Frank von der Stucken, Jose Nunes Garcia, also a traditional May the Words based on a Southern Spiritual arr. by Burleigh, and Come, Holy Spirit, an American Colonial air. Vocal soloists were Arthur Wolfson, the congregation's cantor, Anita Robbins, Maria Munster, Virginia Knapp, and Norman Myrvik.

Saturday morning, in the main Temple, the organ numbers heard during the religious service were by Mark Silver and Ben Haim, again played by Dr. Baker. Irving Hoffman conducted his own setting of May the Words, and other choral music by Ernest Bloch, Solomon Rosnovsky, Erwin Jospe and Mr. Saminsky was heard.

The closing concert, Sunday evening, in Wise Hall, included contributions by the University Singers and the Emanu-El Choir conducted by Otto Luening in his Byron settings, Sun of the Sleepless and If That High World. The Welch Chorale, led by John Welch, was heard in works of Palestrina, Weelkes, Lichfield, and Bach. Helen Kwalwasser, violinist, with Harvey Wedeen as piano accompanist, played two Canadian works—Invocation and Dance by Alexander Brott and Canadian Dance by Hector Gratton. Last came several enlivening Canadian folk numbers given by Ruth Popeski, soprano and lutenist, and the combined choral forces under Mr. Saminsky's direction.

R. M. K.

Don Giovanni Sung at Peabody

BALTIMORE.—Mozart's Don Giovanni, was selected by Dr. Ernest Lert, producer of the Peabody Opera Company, for spring presentation on May 9 and 10. The performances were complete with orchestra and ballet, with LeRoy F. Evans conductor and Carol Lynn, choreographer.

Dr. Reginald Stewart, director of the Peabody Conservatory of Music, who is chairman of the Maryland branch of the American String Teachers Association, invited the public to the April 28 meeting of the group in the North Hall. Guest speaker was William Moennig, instrument maker from Philadelphia, who brought with him several fine old instruments that were demonstrated by members of the Peabody string faculty.

The student body of the conservatory met on April 25 and organized five committees to promote better musical and social organization at the school during the next academic year. Wilmer Welsh was elected chairman of a lecture committee; Mary Milner, of the faculty recitals committee. The Composers' Forum will be more thoroughly organized under Richard De Lone. Alan B. Stour, Jr., heads the Saturday Afternoon Club, whose purpose is the analysis of contemporary music. The fifth committee is that on social affairs.

Mary Malcolm Hunter of the Peabody School Music Department will head a new course for teachers of music in the elementary schools during the coming summer session, according to Virginia Carty, dean. Four credits will be granted at the completion of this course, which begins June 23 and continues for six weeks.

Music Academy of West Announces Summer Session

SANTA BARBARA, CAL.—The sixth annual summer session of the Music Academy of the West extends for eight weeks, from July 5. Richard Lert, conductor, and the academy's music director, has assembled a faculty including noted guest teachers. Lotte Lehmann will direct the vocal department, assisted by Tilly de Garmo and Fritz Zweig, with acting under Carl Ostertag. Gwendolyn Williams Koldofsky will accompany for the voice department and teach song accompaniment. Among others on the faculty are Alexander Raab, pianist; Henri Temianka, leader of the Paganini Quartet; Gabor Rejto, head of the cello department of the Eastman School of Music; Simon Kovar of the New York Philharmonic and the Juilliard School of Music, as supervisor of the woodwind ensemble; and Emanuel Bay, former accompanist for Heifetz, who will teach piano and its use in chamber music. Milton Kestenbaum teaches double bass; Maurice Faulkner, trumpet and trombone; Fred Fox, French horn; Donald Pond, composition, harmony and theory. Public concerts will present Mr. Lert conducting the academy's orchestra, Jascha Veissi, supervisor of the chamber music department, heading an ensemble, and choral works by the student chorus and orchestra. Darius Milhaud will offer lectures on modern composition, and Gregor Piatigorsky ,talks on cello technique.

Norfolk Music School Schedules

NORFOLK, CONN.—The Norfolk Music School will begin its twelfth season on June 19 and will extend over six weeks, offering training in voice, instrument playing and composition. Dean Bruce Simonds will again serve as director; the faculty will include seven members of Yale University faculty—Luther Noss, professor of Music and University organist; Marshall Bartholomew, singing; Keith Wilson, wind instrument playing; Elizabeth Chase, art history; Arthur Batlett Hague, piano; Hugo Kortschak, violin; and Luigi Silva, cello; also Walker Gibson, assistant professor of English at Amherst; and Virginia French Mackie, instructor of music at University of Kansas City. Group singing will open each morning's activities, followed by a lecture on the development of music by Dean Simonds and visiting lecturers. Special classes in ensemble playing, orchestra practice, lectures on choral conducting, and individual lessons will round out morning work. Afternoons will be given over to art and poetry lectures, classes in musicianship and school music, and student concerts. Evening activities will include madrigal singing, folk dancing and readings.

Purves-Smith Teachers' Course

LOS ANGELES.—Purves-Smith is conducting a course for teachers entitled Basic Analysis of Modern Pianoforte Technique at his studio here. Purves-Smith describes the course as "devoted to discussion of those elements of piano technique which form not only the basis of all successful study at the piano, but are evident in the playing of the greatest artists. The entire theory of this approach proceeds from the realization that great mastery is more than anything else the question of complete simplicity and clarity of conception."

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Maestro Pompeo, composer, conductor and teacher, was born in Rome and educated at the Royal Conservatory of San Pietro a Maiella of Naples. In this country he has been director of the School of Musical Art, musical instructor at Philips Andover Academy, conductor of the Bay State Symphony of Boston, and guest conductor at the Boston Opera House, and in Springfield and other Massachusetts cities. He conducted the American premiere of Il Maestro di Musica by Pergolesi, with Metropolitan Opera artists, under the auspices of the Italian Government. In 1950, Maestro Pompeo was guest conductor of the Radio Italiana Symphony in Rome. He is an honorary member of the Giuseppe Verdi Academy of Italy, the International Piano Teachers Association, Equites Magistrales Maltae; he has been awarded, for artistic merit, the Knight Grand Croix, International Academic Maltae.

Cleveland Institute Recitals

CLEVELAND.—Joseph Knitzer, head of the violin department of the Cleveland Institute of Music, gave a recital at the institute this spring, playing the first performance in Cleveland of the Vivaldi Spring Concerto and Winter Concerto from The Seasons with an ensemble composed of Kurt Loebel, Leonard Moss, Teresa Testa Harth and Georgeanna Beaver, violins; Frederick Funkhouser and Muriel Carmen, violas; Ernst Silberstein and Robert Ripley, cellos; Jacques Posell, bass, and William Kuraban, piano. Mr. Knitzer also offered the Mozart Sonata for Violin and Piano No. 11 (K. 379) and the Franck Sonata for Violin and Piano in A Major with Arthur Loesser, associate head of the piano department.

Beryl Rubinstein, pianist and director of the Cleveland Institute of Music, gave his spring recital on April 23. An audience which overflowed the recital hall heard Mr. Rubinstein.

Mildred Miller, graduate of the institute, returned as a member of the Metropolitan Opera in its spring season in Cleveland, singing the roles of Suzuki in Madame Butterfly and Cherubino in Marriage of Figaro. She was entertained at a tea at the institute on April 18.

The summer session of the Cleveland Institute of Music will open June 23 and continue through Aug. 1. All courses offered during the regular school year will be given for credit in this period.

Minneapolis College Summer Courses

MINNEAPOLIS.—Special features are announced for the summer session of the Minneapolis College of Music, beginning June 16. An intensive two weeks choral training course, June 16-28, will be held under Peter D. Tkach, director of choral training and leader in the music education field. Herman Herz, conductor of the Duluth Symphony Orchestra, has been engaged to conduct a two-week intensive course, June 16-27, in opera coaching, which will include opera, light opera and operetta, also lieder and accompanying. Mr. Herz will offer daily classes in conducting.

Patricia Hauke Staubo, soprano, joins the college's faculty. This singer, who has appeared in opera, concert and oratorio throughout the United States, has spent the past three years studying and giving concerts in Europe.

St. Louis School Gives Concert

ST. LOUIS.—The St. Louis School of Musical Art presented Leo C. Reiser in a post-graduate piano recital on May 4 at the Wednesday Club Auditorium, St. Louis. One of his numbers was Cradle Song by Nathan Sacks, director of the school, and Mr. Sacks joined the recitalist at second piano for a performance of the Mendelssohn Concerto in G minor.

Mannes Music School Events

The vocal and interpretation classes of Lotte Leonard were heard in recitals on April 28 and 30, the first a Schubert and Wolf program, the second offering songs by contemporary composers, including the first American performance of Milhaud's Journal d'Alissa and Gino Contilli's Canti di morte.

The April concert calendar at the Mannes school included a cello recital by Thaddeus Brys, children's concert by the Mannes Orchestra, a recital by Lorna Siegel, mezzo-soprano, a regular concert by the orchestra, a concerti concert for children.

Michna Pupils Heard

Pupils of Marienka Michna, pianist, were heard in recital in Steinway Hall on March 30. Those appearing were Robert Somers, Rose San Giorgio, Shirley Stenekas, Sara Crawford; two pupils of Sally Burstein, Nancy and Ivan Friedman; Miss Burstein and Miss Michna; and Joseph Jarson, tenor, and Eugenia Ortunio, mezzo-soprano.

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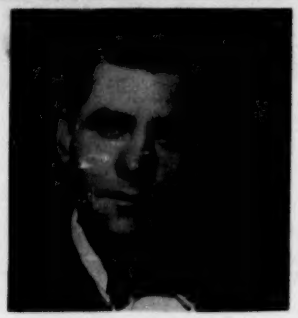

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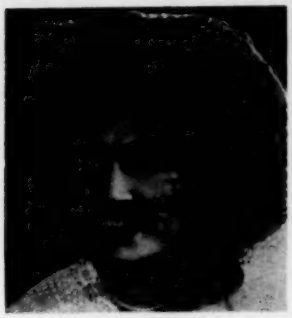

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